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LITERATURE.

A Life of John Colet. By J. H. Lupton. (Bell.)

"FRIENDS and scholars" of Dean Colet will open this volume with very special pleasure, for in it is summed up and completed the labour of many years. Mr. Lupton published the *De Sacramentis Ecclesiae* in 1867; and since then he has edited all the extant works of the dean, translating the more important, and prefixing to each of his five volumes a valuable "Introduction." These "Introductions" have acquainted us with the character of Mr. Lupton's work, and taught us its value. His care and patience in investigation, the conscientious thoroughness with which he masters his subject and accepts no information at second hand, inspire us with a full confidence in his guidance; and this confidence becomes only the more convinced when we find Mr. Lupton writing with a cautious diffidence and anxious humility, rare indeed among those who have earned the right to speak with authority. Mr. Lupton shrinks from rapid generalisation even after the most exhaustive collection of facts; he obstinately refuses to regard probable conjectures as quite proved; on matters as to which his own opinion is authoritative and valuable he has a knack of quoting someone else, and leaving us in doubt whether his own mind is quite made up; frequently, indeed, his mind is evidently not made up, and he has the courage and candour to say so. It would seem as if nothing but good could result to the public from such qualities as these; but till recently they threatened to deprive us of the Life which at last we possess. When Mr. Seebohm, in 1867, published his *Oxford Reformers*, Mr. Lupton declared that beside this "finished portrait" there was no room for another life of Colet; and apparently he held to this opinion down to 1883, when, in the preface to his translation of Erasmus's *Letter to Justus Jonas*, he said that "an entirely fresh biography" was "beyond my ambition." We are delighted that Mr. Lupton's ambition has at length prevailed over his humility; for although we love Mr. Seebohm's book on this side idolatry as much as any, it by no means tells us all we would like to know about Colet. It does not profess to be an exhaustive biography, and it leaves us very anxious to know whether an exhaustive biography would in any way modify its conclusions. It is the essential charm of Mr. Seebohm's volume that he presents his subject to us from a very modern point of view. We complain that men so exactly suited to guide us in the nineteenth century were most unprovidentially born in the fifteenth. We feel that Mr. Seebohm sympathises with

certain views of his hero, and we ask whether these views would be quite so emphatically the hero's if they were not also Mr. Seebohm's. The *Oxford Reformers* in short, needs to be complemented by just such a book as Mr. Lupton has written. The mental qualities which we have already noted fit him specially to be Mr. Seebohm's fellow-worker, and minimise the danger of rivalry.

Considering, therefore, Mr. Lupton's Life from this point of view, we find with pleasure that on the whole it entirely endorses Mr. Seebohm's presentation of Dean Colet's work and character; and yet by a careful filling in of the background of the portrait, and a treatment of the subject historical rather than philosophical, introduces us to a Colet more real even than Mr. Seebohm's. In two points Mr. Lupton distinctly modifies Mr. Seebohm's portrait. Colet, in his views on marriage and on the study of classical authors, was in Mr. Lupton's view almost reactionary, and certainly less advanced than his friend Erasmus. It is in the *De Sacramentis Ecclesiae* and the *Lectures on Corinthians* that Colet expresses most decidedly a contempt for the married state. But these were written before 1500; and, in 1505, we find Colet advising More to marry, and apparently aiding him in the choice of a wife. Moreover, in the *Right Fruitful Monition* he declares a good wife to be of God's sending, though the declaration is somewhat weakened by the addition—not quoted by Mr. Seebohm—that an evil one is of the devil's; and, finally, he chooses married men as schoolmasters, and leaves his school to the care of married citizens, because "he has nowhere found less corrupt morals than among married people"—this, at least, is Erasmus's explanation of the fact. Against this we have a passage by Colet in his *Collection of Statutes of St. Paul's Cathedral*, quoted by Mr. Lupton on p. 135, very plainly and definitely asserting the earlier views of the *Lectures on Corinthians*, and providing that vergers shall be celibate. This summary of the evidence will suggest to us that when Mr. Lupton and Mr. Seebohm disagree on a point it is a very knotty one, which, perhaps, even Dean Colet himself was not quite clear about. There seems no other explanation of the conflicting nature of the evidence. Mr. Lupton is at his best in his minute and loving description of Colet's educational work; elsewhere, notably in his account of the summaries of the *Hierarchies of Dionysius*, his book suffers somewhat from his unwillingness to say over again what he has already said in the above-mentioned "Introductions." Chapters 8 and 11, on the life at the deanery, and chapter 10, on the three great sermons, are nearly as good as the chapter on the founding of the school; and every page of the book shows how exhaustive, accurate, and patient has been Mr. Lupton's study of his subject, and of everything that could throw light upon it. The concluding remarks are excellent, but only too short.

It is impossible not to speculate on the reason of Colet's growing reputation, and to inquire what special charm or power in his work and character has led such men as Mr. Lupton and Mr. Seebohm to toil so lovingly and so assiduously in his service. Colet was the Socrates to two such Platons as

Erasmus and More; and Erasmus, whenever he speaks of Colet, makes it plain to us that it was the vehement reality of the dean's religious faith which gave him his influence. Erasmus's interest was at once aroused when he heard an Oxford scholar discussing religious questions, not with logical subtleties, and not merely for discussion's sake, but earnestly, and even passionately. Colet's devotion moreover was peculiarly a devotion to Paul and Christ—to the men rather than the doctrines of the New Testament. It is no Anglican Lutheran or Popish dogma that Colet is excited about, but the wonderful courage or pure love of Paul or Christ. This, we take it, explains in part Colet's influence to-day, and a further explanation is to be found in the alliance in him of fiery fervour with a peculiarly patient wisdom. The scene at the shrine of Thomas à Becket, described so excellently by Mr. Lupton, affords the best illustration of the stern common-sense which Colet possessed in common with other reformers of his time; but in his case it was guided and modified by a patience and humility which most reformers have lacked. As we read the history of his foundation of St. Paul's School, and note the immense pains he concentrates on the task, the care with which he considers every smallest detail, we receive a lesson in patience and thoroughness very rarely given us by the leaders of reformations, and specially impressive when it is so given. His rule, "if your child after reasonable season proved be founde here unapte and unable to lernynge, than ye warned thereof shal take hym awaye, that he occupye not here rowme in wayne"; and his remark,

"for in the begynnynge men spoke not latyn bycause suche rules were made, but contrariwyse bycause men spake suche latyn upon that folowed the rules were made,"

contain educational principles we have scarcely mastered yet. The exquisite tenderness of his feeling towards "lytel babyes" indicates how thoroughly human-hearted it is possible for educational reformers to be. Faith and common-sense were the two things which brought about the Reformation both within and without the Roman Catholic Church; but the Reformation suffered in many ways, because the faith was too often dogmatism, and the common-sense brutality and impatience. As we find out the flaws in the work of more hasty, and more famous reformers, we become willing to listen to quieter and less clamorous voices, and the teaching and example of such men as John Colet finds resurrection in the minds of men.

Mr. Lupton has not given us in full the letters which passed between Colet and Erasmus, and artistically, perhaps, his book is the better; but, in considering Mr. Lupton's work as a whole, we cannot look upon it as quite finished till these letters have been rescued entire from the ocean of Erasmus's correspondence. Perhaps they could be added to a second edition of the *Letter to Justus Jonas*. In a second edition, too, Mr. Lupton should translate the *De Sacramentis Ecclesiae*. We make these suggestions only because Mr. Lupton has taught us to look for perfection. We ask for more because we appreciate so fully what we have had already. One large request we have kept till the end, but it must

be made. Where is the Hercules who shall do for Erasmus what Mr. Lupton has done for Colet? We know of none unless it be Mr. Lupton himself. RONALD BAYNE.

For a Song's Sake, and other Stories. By Philip Bourke Marston. With a Memoir by William Sharp. (Walter Scott.)

IN the carefully written and excellent memoir which is prefixed to this volume, Mr. Sharp has told us all that we need to know of the short and terribly sad life of his friend its author. Philip Bourke Marston was born in 1850, the only son of Dr. Westland Marston, the dramatist. At the age of four his eyes began to suffer—as it was believed, from the effects of belladonna, which had been administered medicinally; and the mischief was further increased by a blow accidentally received at play. Soon symptoms of cataract manifested themselves; and, in spite of the best surgical treatment, blindness crept slowly but steadily upon the boy. The hours of his loneliness were solaced by literary pursuits; and before he was twenty Marston had produced much excellent and individual work in poetry, aided by his devoted mother and his younger sister, each of whom acted as his ready and willing amanuensis. He was fortunate, too, in his intercourse with the talented circle who frequented his father's house; and he seems to have drawn to himself, with quite a peculiar closeness, the friendship of many of the most gifted younger writers of the time. But fate had other terrible blows in store with which to smite the blind poet. The company of those who brought a measure of sunlight into his darkened days was thinned by death with startling swiftness. First came the death of his mother, then the death, by consumption, of his betrothed, then the death of his sister Cicely—

"More than any sister ever was
To any brother!"

and Oliver Madox Brown, Arthur O'Shaughnessy and his wife, Marston's elder sister, Rossetti, and James Thomson of *The City of Dreadful Night*, all followed on the dark way, till he came to believe that his friendship was a deadly thing. "Every friend," he bitterly wrote, "every friend whom I love seems to be brought within the influence of my unhappy fate." And day by day his own strength began to decline, till at length, early in the present year, he was seized by paralysis, and passed away into the rest for which, in his weariness, he had often longed.

After reading the pathetic record of their author's life, we turn with interest to his collected stories, which form the bulk of the volume, tales—composed at his type-writer during his saddened later years, and for the most part published in American periodicals—of which many will be new to English readers.

The story from which the volume is titled, one of the longest and best in the book, tells how Herbert Montague, a London painter, in a mood of irresistible pity, gave shelter to an Italian orphan girl whom he had found singing in the streets on a wild February night, tended her with parental care, and finally wedded her, keeping his marriage secret,

however, lest his wealthy father, who had been sufficiently scandalised by his son's Bohemian ways, should be hopelessly alienated. For three years all goes well; but at length Montague meets in society Mrs. Heather, a fascinating widow, a woman of wide culture and superb beauty, in whom he finds a fuller appreciation of his art and his aims in life than was possible to the poor little Mabel at home. Gradually the wife feels that his love has taken wing and fled. Montague struggles hard against his infatuation, finally discloses to Mrs. Heather the fact of his marriage—an announcement which is received by the lady with contemptuous scorn and astonishment—and then returns home to find that his wife has put an end to her life by poison, leaving a letter declaring that she has done so to free him from the irksome yoke of her presence and her wifely claims.

The next story, "The Lady of the Graves," is a weird piece in the manner of Poe; and in "Trapped" we have observant character-painting in the portrait of Albert D'Aurelles, the cruel and sensual French poet, whom the English heroine of the tale marries and endows with her fortune. In "The Actress and her Drama" the husband of Mrs. Brakehill, a popular *tragédienne*, is, with her connivance, murdered by her lover, and Featherstone, a young dramatist, is drugged and placed in circumstances which lead to his arrest as the assassin. Driven to frenzy, which ends in actual madness, by the infidelity of her lover, the actress denounces him from the stage as the murderer. Featherstone in the end is acquitted, and marries the bride who has believed in him and been faithful to him in his time of trial. "Her Price" is another wild tale of love and crime; and among the slighter pieces of the book are "Sir Charles Godfrey, Baronet," "Miss Stotford's Speciality," and "A Letter to Eva"—the last a particularly delicate and beautiful study of unwearied and self-forgetful affection.

It cannot be said that these stories contain their author's best work. Philip Marston was essentially a poet; and he has expressed himself in most fitting and final fashion in his verse, in the volumes entitled *Song Tide*, *All in All*, and *Wind-Voices*. But the stories are thoroughly readable, well worthy of republication, sufficiently good to make us regret that their writer was never able to undertake some such more sustained and lengthened effort in the direction of fiction as was often in his thoughts. These brief tales are skillfully composed, and the reader's interest is well sustained. They deal with the intense and passionate things of life, with the overmastering power of love, with the pathos and tragedy of death. They abound in telling and vivid situations; and, if they frequently verge on the sensational, the improbable, and even the whimsical, they are not wanting in touches of true poetic beauty.

J. M. GRAY.

TWO VOYAGES TO BROBDDINGNAG.

Shores and Alps of Alaska. By H. W. Seton-Karr. (Sampson Low.)

The Queen's Highway from Ocean to Ocean. By Stuart Cumberland. (Sampson Low.)

THE student of the adventures of Mr. Lemuel

Gulliver, of Emanuel College, Cambridge, and latterly of the kingdom of Lilliput, may remember that when that voracious voyager, abandoning a "long lease of the Black Bull in Fetter Lane," shipped on board the *Adventure*, Captain John Nicholas, of Liverpool, commander, he came, after a series of nautical manoeuvres which have ever since puzzled seafaring men, to the land of Brobdingnag. In other words, the vessel which set out for Surat reached the north-west coast of America, in a mythical region occupied by what is now the territory of Alaska and the province of British Columbia. A good portion of this country is still not much better known than it was when Swift evolved it from the depth of his inner consciousness, and the entire stretch has undergone changes almost as strange in their reality as was the fictitious life which Gulliver described. Alaska, indeed, when I first sighted its rugged shores, was a fief of the White Czar. Since then a good deal has been written on that still half-explored territory, so that Mr. Seton-Karr's book has to bear the brunt of comparison with those of my old travelling companion, Mr. Frederick Whymper, Mr. Dall, Mr. Schwatka, and of Mr. Elliot, whose sumptuous volume was recently reviewed in the ACADEMY. The result is not unfavourable. It is possible that those who heard the author's paper at the Geographical Society on March 14 might have been led to expect a somewhat more substantial narrative than this rather "thin" journal of 243 pages. However, if Mr. Karr's book is not very monumental, neither is it pretentious, which is a merit, in any case, and almost a phenomenon when one remembers the order of travel literature to which it belongs.

The writer is what I believe is known as an "Alpinist," though it is evident, from the modest manner in which he refers to his "insignificant mountaineering," he does not rank high in "climbing circles." He is, however, something of an enthusiast, for he left England for the express purpose of visiting the Alpine region of Alaska, and only learnt, after crossing the continent, that a small party, equipped at the cost of a New York newspaper, was at Victoria, bound for the same region, under the command of Lieut. Schwatka, of Arctic fame. Being permitted to join it, the expedition attempted to ascend Mount St. Elias, about 19,000 feet high, and with a snow line 4,000 feet above the sea. In this aim they did not succeed; but they brought back what was much better—a very useful account of the slopes they did examine of the vast glacier country in and about the mountain, and of the rivers fed by the sub-glacial streams of its gigantic ice-fields. Mr. Karr then went alone to the north and west, and supplies an interesting account of this coasting voyage, and of the immense glaciers which line the entire shore-line to Prince William Sound. One of these—the Bering glacier, near Cape Suckling—is of vast extent. However, with the exception of few areas of flat land covered with spruce and cedar, every other flat expanse is ice half concealed by stones and other moraines. In brief, between the St. Elias Alps and the sea—that is, from Cross Sound to the Copper River—the country consists almost entirely of glacier and nothing else. It is therefore evident that here is a

fine country for the study of glacial phenomena—one, indeed, almost as good as Greenland; and with this advantage over any portion of that country, that it is infinitely more accessible. Mr. Karr claims to have been "the first explorer in the footsteps of Cook to make the circuit of the coast northward from Cape Spencer, or the canoe journey from Kaiak to Prince William Sound." Possibly he is quite correct in holding this belief. But it all depends on what is considered to be an explorer. Mr. Karr had no instruments; and his hint that Mount St. Elias is in British territory has been doubted by Prof. Davidson (*Kosmos*, No. 3) and by Mr. Dall (*Proc. R.G.S.*, 1887, p. 444), on the ground that this determination, in the absence of astronomical observation, can be only guess-work. I have, moreover, a distinct recollection of sealers, traders, and fishermen visiting these shores more than twenty years ago; and in Victoria I have met men well acquainted with all the stretch to which Mr. Karr refers, and who have described the land to me much as the author of the book does. However, Mr. Karr has the credit of giving us a pleasant narrative, which might have had greater literary merit had he chosen a method less hard to handle for effective purposes than that of the diary. His numerous illustrations are nearly all very good, and the same may be said for the maps, though awkwardly enough one of them puts Mount St. Elias in British, while others place it in United States territory. As a rule, the statements in the book are accurate. Here and there, however, we have noted one or two errors, which had better be corrected in a future edition. For instance, the Hydahs and Timpseans are not Indians of "the seaward"—or any other—"shores of Vancouver Island" (p. 23). The first belong to the Queen Charlotte Islands, the latter to the opposite mainland. Nor do they carve their canoes out of "a single Douglas fir." Their vessels are of "cedar" (*Thuja gigantea*), or occasionally of *Thujaopsis borealis*. We may also point out that the Queen Charlotte Islands are not "almost entirely unexplored and unvisited." When I visited them in 1866 coal was being—and is still—worked in Skidegate Sound, and a copper mining venture had before that date been attempted. Still later they have been the theme of an admirable monograph by Dr. Dawson in the publications of the Canadian Geological Survey. It is also misleading to say that "the settled portions [of Vancouver Island] and those fit for agriculture lie round Victoria and round Nanaimo Mine" (p. 20). In reality, Comox is the chief agricultural district of the island. Nor is this island "semi-tropical" (p. 24) by any means. And, not to find fault needlessly with a book well worth reading and keeping, Mr. Seton Karr will, perhaps, take the word of an "old zoological hand" who ranged the far Western forests before he was born for the statement that *Cervus columbianus* (p. 24) is not the "Virginian deer," and that it and the "black tail" are not the same species. Again, "Shouswap Indians or Siwashes" (p. 17) is apt to be confusing. "Siwash" is not the pseudonym of a Shouswap, but the Chinook jargon (not "language," p. 44) word for an Indian, being a corruption of the French *sauvage*.

Mr. Stuart Cumberland does not affect to play the explorer's part. He is merely an humble tourist, who aimed to do no more than to see what is to be seen by a traveller passing from Australia by way of Vancouver Island and British Columbia across the Canadian Pacific railroad. He had, however, been among men and cities before undertaking this trip, and hence his remarks have more maturity than the raw observations of a less experienced visitor. It is true that he does not describe anything actually new. But, for the first time, the reader will be able to glean from his book a connected and, on the whole, very accurate account of the route which has been laid for the iron horse across British America. He also supplies some useful and often pertinent remarks on Vancouver Island, its delightful summer climate, and its everyday scenes, and on the coast of British Columbia, along which he seems to have sailed as far north as the Queen Charlotte Islands. His style is that of a practised writer, not without a spice of cosmopolitan slang, well suited to the subject of which it treats. Mr. Cumberland is not a specialist—at least not in the branches of science requisite for a traveller; accordingly his notes are generally superficial, and in many instances it would not be difficult to indicate the source whence he derived some rather peculiar bits of information. He has, for example, a provoking habit of saying "I believe" when by a little trouble he might have said "I know," and ended the doubts of his reader. A passing traveller, jotting down what he hears from other passing travellers or residents, often notoriously ill-informed, cannot be expected to be always accurate. Nor is Mr. Cumberland. Here, for instance, to note a fact or two almost at random, Comox (p. 13) is not "a logging centre." It is the chief agricultural district in the island of Vancouver. Nor, though deer are plentiful in the vicinity, are mountain goats (p. 15) found within a short distance of Victoria. I question if there is one in the island. Nor (p. 18) was Nootka "a small English settlement"; and, like Mr. Seton-Karr, Mr. Cumberland falls into the error of supposing that because the Timpseans visit Victoria they are (pp. 23 and 42) natives of that district. They come from the northern coast of British Columbia. The little tribe on the other side of Victoria harbour are the Tsongesth—a very different race. Again (p. 39) the oolachon is not "of the sardine type." It is a smelt (*Thaleichthys pacificus*). It is also quite erroneous to say (p. 133) that in 1789 Vancouver Island was "called Quadra Island by the Spanish." At that date it was thought to be a part of the mainland. Vancouver met Quadra in Johnstone Strait; and, in memory of their joint discovery of its insularity, they agreed to call it "Quadra and Vancouver Island." Nor, though at one time familiar with nearly every North-western tribe, did I ever hear of any "salting" their dead (p. 55). The colotype plates with which the volume is illustrated are, for the most part, very successful. But, why does Mr. Cumberland, throughout his very readable and instructive volume, insist on calling British Columbia "the province of the midnight sun"? It is scarcely possible to give it a less appropriate name.

ROBERT BROWN.

Maitland of Lethington and the Scotland of Mary Stuart. By John Skelton. Vol. I. (Blackwood.)

THIS is very pretty and very paradoxical, and it is written with a purpose; but it is a contribution to the history of Mary Stuart in the sense that *Quentin Durward* is a contribution to the history of Louis XI. Mr. Skelton has, in fact, three purposes, which the subsequent volumes of his work, rather than the one he has now published, are intended to give effect to. Like all his countrymen he has an ecclesiastico-theological creed, a Church, and a party (or coterie) within that Church, of which he is the lay champion. For has he not in his "Shirley" days, poked sarcasm at "ecclesiastical ladies' doctors" and the like; and does he not tell us here that "the Church that is identified with the true social development of Scotland is the Church of Maitland and Spottiswoode, of Forbes and Leighton, of Carstares and Robertson, of Robert Lee and Norman Macleod and John Tulloch"? Mr. Skelton is a believer in what used to be known as Moderatism, and is now known as Broad Churchism in Scotland; and so he very naturally wishes to make out that William Maitland, of Lethington, who was the Moderate or Latitudinarian leader of his time, had a greater influence on the Scotland of the Reformation than his "revolutionary" contemporary John Knox, whose Church, it seems, "burnt itself out in Covenanter and Cameronian"—a delightfully audacious assertion which, no doubt, Mr. Skelton is prepared to defend against Scottish Dissenters bent on Disestablishment and against Scottish Democrats bent on destroying all political and spiritual privilege. In the second place, Mr. Skelton intends to institute a parallel between his favourite Lord Beaconsfield and Maitland of Lethington, whom Buchanan styled a "chameleon" and Bannatyne "Mitchell Wyllie" (otherwise Machiavelli), and whom Albany Fonblanque would, no doubt, have properly described as "all-principled," for the same reason that he so described Sir Robert Peel. Finally, Mr. Skelton has found a patriotic Scottish policy for Maitland, to which that "subtle" politician, in spite of apparent tergiversation and unquestionable tortuosity, adhered.

"How to diminish the power of an anarchical nobility, how to promote the union of the nations, how to secure the succession to a Scottish prince, how to establish a religious peace on tolerable conditions—these were the problems to which, as a Scottish Protestant and a Scottish patriot, Maitland addressed himself [and which Mr. Skelton emphasises with italics]; and it will be found, I believe, that the secular and ecclesiastical policy which he steadily and consistently pursued was, upon the whole, as just as it was reasonable."

It will also fall to Mr. Skelton, in the course of his narrative, to rectify Mr. Froude's estimates of Mary Stuart and John Knox, and to justify his own estimates of Queen Elizabeth and Cecil.

Obviously, therefore, Mr. Skelton has his work before him. But it is equally obvious that he will experience no difficulty in or outside of himself in executing that work skilfully and successfully from the purely literary point of view. He gives his

authorities in an introductory chapter. They are respectable, and fairly numerous; but even Mr. Skelton will not claim absolute impartiality for the majority of them. Then he has a short and easy method of dealing with inconvenient "facts" as they present themselves to him. They are not facts at all. He distrusts the reporters of them as Hume distrusted the reporters of miracles. "The fact being in itself incredible," he says, "I would not believe it were it told me by Cato." Mr. Skelton's mind being the final Court of Appeal as regards some facts, it is by no means impossible that he may be found quite honestly making others square with his theories or justify his loves and his hates. There is no reason whatever why Mr. Skelton should not write history trenchantly and picturesquely and with a purpose. When one thinks of the uncertainty that, in spite of all that has been published of late years on the death of Darnley, still rests on the question of who were—and still more, of who were not—consenting parties to his murder, it may be believed that the history of this period cannot be written from any other standpoint than that of partisanship. That being so, the author of *The Impeachment of Mary Stuart* is entitled to his innings. It is but fair that, after Mr. Froude, there should be the anti-Froude. Mr. Skelton may not succeed in whitewashing Maitland, whose record he admits not to have been "clear"; and his attempt to make out his hero to be Knox's equal, if not superior, as a patriotic force has a Quixotic look. But the Knox legend has had, in many respects, a paralysing effect on the modern Scottish mind. If Mr. Skelton can do something towards separating the truth from the fiction in that legend, he will perform a service to his countrymen, although many of them will be slow to appreciate it.

This volume is strictly preliminary. The indictments of Knox and Queen Elizabeth that appear in it are in reality the opening speeches of a prosecuting counsel. Eminently readable, they have yet to be supported by evidence. But in spite or in virtue of its being preliminary, this volume will in all probability prove the most enjoyable of the three that are to constitute Mr. Skelton's work. It consists essentially of a sketch of Scottish history and life up to the time when Maitland really became a force in both as secretary or minister to Mary Stuart. As such it can hardly be praised too highly as a sustained effort in picturesque description and narrative. Mr. Skelton has a quick eye for pictorial effects, and he has used it to good purpose in his descriptions of Scotland, more especially in the sixteenth century. His short studies in early Scottish literature—that literature in which Barbour, Dunbar, and Lyndsay were the leading lights—are somewhat slight and superficial, being inferior to the criticisms contained in the volumes of Prof. Minto and the late Dr. Ross, and in a forgotten series of lectures by James Hannay. Nor does Mr. Skelton contemplate the Scottish "people" from the standpoint of the late Mr. Green. There are no democratic interiors in this volume. But he has realised the romantic aspects of burgh and keep and monastery; he has photographed the outdoor life of

Borderer and Highlander; he is nearly as fond of a morion as Scott; and with the help of imagination he can reproduce the material prosperity of a buried past with a gusto almost equal to Macaulay's. But Mr. Skelton is most likeable when he relapses into the vein of "Shirley," as when he reproduces "the bleak charm" of St. Andrews—where, before the middle of the sixteenth century, Maitland studied "the humanities"—which within the memory of men still living "was a huge academic city—a dark, sombre, ruinous, mildewed, ill-lighted, badly-paved, old-fashioned, old-mannered, secluded place," where

"a few noble fragments of ancient ruin, which had resisted the fury of the Knoxian mob—the massive walls of a feudal castle, the great tower of St. Rule, the lovely windows and arches of the cathedral—rose above an old-fashioned street, not inconveniently crowded with old-fashioned houses, in which old-fashioned professors and old-fashioned ladies looked after keen-eyed, threadbare students, who here, in red and ragged gowns, cultivated the muses, like the early Edinburgh Reviewers, upon a little oatmeal."

Beyond question, Mr. Skelton has sacrificed or kept out of sight some of the stern and sordid realities of early Scottish life. Occasionally his pen or his memory makes a slip, as when he confers a bishopric on Sir James Inglis, who became abbot of Culross in 1528, and was murdered two years later, and whose curious antecedents may be gathered from Sir David Lyndsay's complaint:

"Who can say more than Sir James Inglis says
In ballads, farces, and in pleasant plays?
But Culross hath his pen made impotent."

Trifles like these do not spoil bright historic retrospect—a retrospect so rich in colour as to make one lose sight of Mr. Skelton's purposes, predilections, and polemics.

WILLIAM WALLACE.

Verses of a Prose Writer. By James Ashcroft Noble. (Edinburgh: David Douglas.)

WRITERS of indifferent verse almost invariably call their productions "poems," but here are genuine poems which the writer modestly calls "verses." And verses they are—short, simple, unambitious compositions, sometimes tenderly personal and domestic—but with the breath of true poetry in all of them. Here are no "Odes," either Jubilee odes or any other. I believe there is no mention of gods or goddesses; and I am sure there are no invocations to the sun or moon or the powers of the air. Affection forms the subject and certainly supplies the inspiration of many of these poems; but it never raves, nor does it indulge in language not generally used by plain men and women. Indeed, it is the first merit of these excellent verses that they are perfectly natural. That is unmistakably the quality of this "Invitation," with which the book opens:

"Come when Spring touches with gentle finger
The snows that linger
Among the hills;
When to our homestead return the swallows,
And in the hollows
Bloom daffodils.

"Or, if thou tarry, come with the Summer,
That welcome cometh,
Welcome as he;
When noontide sunshine beats on the meadow,
A seat in shadow
We'll keep for thee.

"Or, if it please thee, come with the reaping,
When to safe keeping
They bring the sheaves;
When Autumn decketh with coloured splendour
And pathos tender
The dying leaves.

"Or come and warm us when Winter freezes,
And northern breezes
Are keen and cold,
With loving glances and close hand-pressings,
And fervent blessings
That grow not old.

"Nay! do not linger; for each to-morrow
Will break in sorrow
If thou delay:
Come to us quickly; our hearts are burning
With tender yearning:
Come, come to-day."

To treat of familiar things without exaggeration, and yet give effect to their highest charm, is a test of the true poet. How well Mr. Noble can do this may be seen from the following ballad, in which a lover owns that his mistress is not of the fairest, but reaches the full height of love nevertheless:

"SHE AND I.

"Why do I love my love so well?
Why is she all in all to me?
I try to tell, I cannot tell,
It still remains a mystery.
And why to her I am so dear
I cannot tell, although I try,
Unless I find both answers here—
She is herself, and I am I.

"Her face is very sweet to me,
Her eyes beam tenderly on mine;
But can I say I never see
Face fairer, eyes that brighter shine?
This thing I surely cannot say,
If I speak truth and do not lie;
Yet here I am in love to-day,
For she's herself, and I am I.

"It cannot be that I fulfil
Completely all her girlish dreams;
For far beyond my real still
Her old ideal surely gleams.
And yet I know her love is mine,
A flowing spring that cannot dry:
What explanation? This, in fine—
She is herself, and I am I.

"Mid all the cords by which two hearts
Are drawn together into one,
This is a cord that never parts,
But strengthens as the years roll on;
And though, as seasons hurry past,
Strength, beauty, wit, and genius die,
Till death strike us this charm will last—
She is herself, and I am I.

"She is herself, and I am I,
Now, henceforth, evermore the same,
Till the dark angel draweth nigh,
And calleth her and me by name;
Yea, after death has done his worst,
Each risen soul will straightway fly
To meet the other: as at first
She'll be herself, I shall be I."

The next extract is from a short poem called "The Brooklet." I quote it as being a really beautiful expression of natural sympathy:

"And often did I lie and dream
Beside that sparkling babbling stream;
Sun, stars, flowers, birds, and all the rest
I loved, but loved that brooklet best:
As if with life like mine endued
It had a voice for every mood
Of mirth or sadness, joy or dole,
It was to me a fellow soul.

"A friend! 'twas more; it was the voice
Of my own soul—it did rejoice
As I rejoiced, and when I wept
It murmured low, and as I slept
It made fair dreams for me, and seemed
To sing strange music as I dreamed."

I imagine that readers who have followed me through these extracts will want to read the whole book; and when they have read the book they will certainly regret that Mr. Noble—excellent "prose-writer" though he is—does not write more verses.

GEORGE COTTERELL.

Chance and Luck. By Richard Proctor. (Longmans.)

THE Romans raised a temple to the goddess Fors et Fortuna, and the Greek tragedians are stored with wise moralisings on the power of the demon Luck; but Mr. Proctor, being as great an arithmetician as Michael Cassio, has written a very amusing book to prove that no such thing as luck, in the gambler's acceptation of the word, exists at all, and that every form of gambling is not only highly immoral, but must always, in the long run, end in the ruin of every individual votary. The practical forms of gambling which Mr. Proctor takes the most pains to expose are lotteries, betting on races, and gambling in shares, which latter has the charm to many that, while the stakes can be increased to any amount, it is disguised under the name of a business transaction. Many a respectable old gentleman in the city, who would be shocked at the idea of risking a fiver on a race, or of playing whist for more than shilling points, will speculate for hundreds through his stockbroker, and is as anxious to be put upon a good thing as the *habitué* of the Heath, or the young lady who backs her fancy at Ascot on the faith of direct stable information. Mr. Proctor's exposure of the cover system, introduced by advertising outside brokers to enable the public to indulge in Stock Exchange gambling, without risking fabulous sums, is one of the neatest things on record. He carries his successful and unsuccessful speculator through a series of cover-transactions, and lands them with the following pleasant result. We omit the details by which the result comes out with arithmetical demonstration:

"A has won £50 and paid £53 2s. 6d. in brokerage, being, therefore, minus £3 2s. 6d. B has lost £50 and paid £53 2s. 6d. in brokerage, being, therefore, minus £103 2s. 6d. A's broker R has gained £53 2s. 6d. B's broker S has gained £53 2s. 6d. So long as there are many idiotic As and Bs seeking their own ruin by the cover system, one need not necessarily assume that R and S stand appropriately for rascal and swindler. But when stockbrokers choose to join the ranks of those who advertise for clients of this sort, who confidently proclaim that speculation of this kind is a safe and ready way of making a fortune, and thus ensnare thousands of foolish persons to enter on a path which leads always to loss, and often to ruin and shame, they must be prepared to find themselves classed among creatures of prey" (pp. 180-181).

Gambling in lotteries is pretty well out of fashion, and few require to be deterred from such ventures by Mr. Proctor's proof that they are always what he calls swindles—i.e., that being got up for profit, an open deduc-

tion is always made from the value of the prizes offered. The most interesting point in his chapter on this subject is an account of a proposed St. Petersburg government lottery, which was intended to despoil the public in a more fascinating way than any of its predecessors, and which had to be abandoned because it was proved mathematically that no price to be fixed on for a ticket could ensure the government from possible ruin. The idea was to set all the world tossing coins of the realm, the government pledging itself to pay two sovereigns if head was turned up at the first toss, four sovereigns if not turned up till the second toss, eight sovereigns if not turned up till the third toss, and so on *ad infinitum*. Mathematicians were set to calculate the value of one privilege to toss, so that the government might charge such a price as would ensure them from loss, and produce a handsome revenue on the principle of heads I win, and tails you lose. Of a truth, however, the lucky individual who were to throw tails, so that head would not appear till the twentieth toss, would have to be paid £1,048,576, and the more persons paid for the privilege of tossing, the more certain would be the chance of such long runs occurring. The experts, therefore, arrived at the paradoxical solution that, were the numbers who would be induced to join in such a lottery infinite, the value of a single ticket, to ensure against loss, must be infinite also, and that the value of each ticket rose in proportion to the numbers taken.

"The fewer bought chances the greater would be the government's chance of gain, or rather their chance of escaping loss. But this, of course, is precisely the contrary to what is required in a lottery system. What is wanted is that many should be encouraged to buy chances, and that the more chances are bought the greater should be the security of those keeping the lottery. In the Petersburg plan, a high and practically prohibitory price must first be set on each chance, and even then the lottery keepers could only escape loss by restricting the number of purchases. The scheme was, therefore, abandoned" (pp. 150-151).

With betting on races Mr. Proctor takes a very high moral tone, which, I fear, would not have much effect on those who feel any interest in the sport of kings, though all its votaries gifted with humour would doubtless be amused at the onslaughts made on their proceedings.

"There is not a particle of real distinction," says Mr. Proctor, "between what the better wants to do and what a gambler, with clogged dice or marked cards, actually does. The more knowing a betting man claims to be, the easier it is to see that he wants and expects to take unfair advantage of other men. Either he knows better than those he bets with about the real conditions of the race on which they wager, or he does not. If he does, he wagers with them unfairly, and might as well pick their pockets. If he does not, but fancies he does, he is as dishonest in intention as he is in the former case in reality. If he does not and knows he does not, he simply lies in claiming to know more than he does. In claiming to be knowing, he really claims to be dishonest and (which is not quite the same thing) dishonourable; and probably his claim is just" (pp. 105-106).

Rhodomontade like this can never persuade anyone that the Englishman who loves a

good horse, and, on his judgment, backs him against another, is like a gamester playing with marked cards or clogged dice. Such foolish exaggeration defeats the writer's own object. According to Mr. Proctor, the bookmaker's trade must, indeed, be a rosy one. He need never lay the fair odds, for he will always find fools who will take them short. He need never be troubled with bad debts, for his constituents would rather rob their till than leave a debt of honour unpaid. I fancy that many an honest bookmaker has a very different story to tell. He is forced to take his clients bets for "ponies" and "monkeys," when the youthful swell has no means to meet a run of ill-luck, and no till to break into; and bad debts are probably the experience of every respectable professional who adopts this trade. Mr. Proctor's arithmetic is unimpeachable; but his experience of the subject is small, and he might be astonished to find that there are honest and dishonest bookmakers as well as stockbrokers, and that, in fact, without scrupulous honesty no bookmaker can thrive.

"Notes on Poker" is one of the most characteristic chapters in the book. Indignant denunciations against gambling are as strong as in any other of the essays; but Mr. Proctor's love of calculation, and of the laws of chance, here lead him to give admirable instructions to the practical poker player how to make money by the most gambling of games—skill in which, as he justly states, consists in lying, and lying in wait.

Anyone interested in chance problems would be delighted with this most amusing book.

JAMES INNES MINCHIN.

A HISTORY OF NON-CHRISTIAN RELIGIONS.

Religionsgeschichte. Erster Band. Von Chantepie de la Saussaye. (Mohr: Freiburg.)

THIS volume is the first half of a work forming one of a series of handbooks now being issued by the publishing establishment of J. C. B. Mohr, of Freiburg in Brisgau. It has been preceded by two others, of which the first, by Prof. Holtzmann, deals with New Testament criticism; while the second, which is shortly to be completed by another volume, gives us a history of Christian dogma by Prof. Harnack, well known to English scholarship as a contributor to the *Encyclopaedia Britannica* and the *Contemporary Review*. To judge from what has so far been published, a leading object of this series is to put before us the latest results and views of modern criticism in each of the branches dealt with, together with such older theories as still hold their ground. Of course the writers are not debarred from expressing their own views in a very decided fashion; and, in fact, Harnack's work, for one, is a piece of thoroughly original and vigorous research. But, on the whole, these handbooks seem less likely to deal at first hand with the raw materials of knowledge than with the elaborated products of criticism. As regards the general history of religion outside Judaism and Christianity—the task assigned to Prof. de la Saussaye—such a method was almost imposed by the existing state of the science. The present volume gives an account of primitive religious beliefs and practices so far as they have been

ascertained or guessed at; then of religion in its actual elementary manifestations all over the world, followed by a complete ethnography of the human race. Then come sections devoted to the special religions of China, ancient Egypt, Babylon and Assyria, and India, including Buddhism. The second and concluding volume is to embrace the faiths of old Greece, Rome, Germany, Scandinavia, and Islam. The bibliography prefixed to each section—itsself not the least valuable part of the work—proves that to collect and sift the printed sources of information on each subject was a process demanding such enormous learning and industry as to leave little leisure or inclination for the production of new theories. Accordingly, Prof. de la Saussaye has, so far, wisely limited his intervention to an occasional criticism on one or another of the conflicting theories passed in review.

Those who are accustomed to the ardent controversies which in this country have raged round the subject of comparative mythology will perhaps find the author's tone a little chilling, and his eclectic method of combining what is plausible in every theory a little colourless. On the other hand, they will be interested to find that the labours of English scholars in this field meet with a fuller recognition than is usually vouchsafed them in German circles. Something, no doubt, may be due to the fact that Prof. de la Saussaye, although he writes for a German audience and in German, is himself a Dutchman—a fact which may also have something to do with the admirable clearness and simplicity of his style. On the whole, while showing full acquaintance, and even sympathy, with the new school of "folklorists"—among whom Mr. Tylor and Mr. Andrew Lang are especially mentioned—he would maintain that there is a great deal more truth in the theories of Prof. Max Müller than they are disposed to admit. And, while doing full justice to the literary brilliancy of Mr. Herbert Spencer's style, he pronounces that philosopher's explanations of mythical stories to be "often as absurd (*abgeschmackt*) as those of the old Euhemerists" (p. 28), an opinion in which some of us will readily agree.

Another interesting topic dealt with in this volume is the alleged similarity between the biblical accounts of the Creation and Fall, and the Flood, on the one hand, and the Chaldaean traditions, as ascertained from certain recently deciphered inscriptions, on the other. According to Prof. de la Saussaye, it is only with regard to the Flood that any resemblance between the two narratives can be demonstrated, the supposed account of a Creation and Fall in the Chaldaean records being purely imaginary (pp. 341-345). On the other hand, he speaks of the ordinary view of the Exodus as being confirmed by the discoveries of M. Ed. Naville (p. 310), but without explaining in what the confirmation consists. Perhaps it amounts to no more than that "the bricks are alive to this day." *Apocrypha of Egypt*, one is surprised to find so learned and accurate a writer as our author repeating without a qualification the old story that "Cambyses made himself detested by slaying the sacred Apis" (p. 280), as if it had not been refuted by the monumental evidence of the tombs at Sakkarah.

It is possible that other mistakes may have

crept into a work of so comprehensive a character; but if so I have not been able to detect them. The thanks of all students are due to Prof. de la Saussaye for placing at their disposal, in a convenient form, such an enormous mass of valuable and well-timed information. No journalist, novelist, or popular preacher should be without a copy of the work; and it is to be hoped that an English translation will shortly be issued for the benefit of those who cannot consult it in the original.

ALFRED W. BENN.

SOME VERSE TRANSLATIONS.

Spanish and Italian Folk-Songs. Translated by Alma Strettell, with photogravure illustrations. (Macmillan.) This dainty volume contains a selection, with music added, of the *Cantes Flamencos*; or, Songs of the Spanish Gypsies, published at Seville (1881) by Demófilo (Don A. Machado y Alvarez). Then follow Italian folk-songs, also with music, chiefly from Tuscany and from Sicily, and the book ends with a specimen of the funeral songs, the *Voceri* of Corsica. By far the most beautiful are the Italian songs, especially those of Tuscany. In the Sicilian we have already that mark of Oriental exaggeration to which the Western ear can never wholly accustom itself. But the reader must not conclude from the specimens here given that Spanish song is always so inferior to Italian. The *Cantes Flamencos*, though curious, are decidedly the least poetical of all Spanish popular songs. They are excelled in tenderness, in play of fancy, in fire of passion, in delicacy of expression, and especially in beauty of rhythm and metre, not only by Spanish and Portuguese, but even by Gallegan and Catalan verse. It is the peculiar touch of the gypsies on the guitar, their wild singing and dance, which give them fame. As songs, their only notable peculiarity is their deep melancholy. Miss Strettell gives an admirable summary of Señor Machado's preface, and discusses the various forms of the songs, and of the names given to them. The origin of the title *Flamencos* is hard to divine. There seems some slight evidence that Flamand, or some kindred word, once meant "a vagabond"; but it is quite a mistake to suppose (p. ix.) that Gypsies were ever called Germans, i.e., Teutons, in Spain. Germania, Germanos, Agermanados, are only some of many names for associations or brotherhoods, derived from the Latin "germanus." Hermano, Hermanad, in Castille, Armandat in the Basque country, Germania in Valencia, were first applied to ecclesiastical, then to lay and police, associations, descending finally to brotherhoods of thieves, with Germania as the name of their slang. In this last sense only is it applied to the Gypsies. The *Voceri*, or songs over the dead, of Corsica are but relics of an almost universal custom, found among the Kelts of Ireland and Scotland, which was common, until lately, throughout the Pyrenees. The present writer has spoken with many who knew Marie Blanc, the last *Aurist* singer of the Vallée d'Aspe, one of whose *Aurosts* is not at all unlike the *Vocero* given here. In the middle of the last century, P. Larramendi mentions the *plañideras* as somewhat of a nuisance in the Spanish Basque provinces in his day. The translations of this volume are correctly but somewhat stiffly done; those from the Italian flow more easily than those from the Spanish. The illustrations are ambitious, but not wholly successful. Photography exaggerates so much the brush-marks as sometimes to obscure the real subject of the picture. The original sketches, however, should be very pretty.

The Cid Ballads, and other Poems and Translations from Spanish and German. By J. Young Gibson. With Memoir by Agnes Smith. In 2 vols. (Kegan Paul, Trench & Co.) It is a sad task to review the posthumous collections of a favourite writer, to learn that the skilful hand will never wield pen more, that the final touches, the last polish, can never now be given to what has been left comparatively rough and unfinished. Not that this applies to many poems in these volumes. It is only here and there that we miss the *labor limæ* which Mr. Gibson, beyond most men, delighted to give. As a whole, these translations are of unusual excellence. Those from the German of T. von Bodenstedt, here published for the first time, show equal facility in handling German as in dealing with Spanish. The only pieces which somewhat disappoint us are the original poems. Judging from the translations alone, and thinking them to be, as it were, the product of leisure moments, and of lighter thought, we had often questioned what might be the play of fancy unfettered by translation, what the deeper thoughts of the man himself, expressed in his own way. The few pieces of original verse here given reach the level of, but are in no wise superior to, the translations. Few of them rise above the ordinary mark of occasional poems, or of *vers de société*. Is it that the powers of Mr. Gibson were really so limited, or is it that a constant practice of translation is in the end necessarily fatal to original work? But if we turn to these translations, and especially to those from the "Romancero del Cid," we think that the reader has here almost as perfect a representation of the originals as can well be conveyed in a foreign tongue. Those in the shorter ballad metre are perhaps generally better than those in longer verse; but one has only to compare this translation with its predecessors to show its superiority. It is needless to say that there is no misconception of the Spanish as in some of Lockhart's ballads, especially that entitled "Zara's Earrings," or in Byron's "Woe is me, Alhama!" It is only when sometimes the general is substituted for the particular in the simplicity and directness of the Spanish lines, that we feel that the picture is slightly blurred—e.g., of the Cid's new wedding sword-belt and sheath, "que costaron cuatro cuartos," "that cost a good round sum," instead of "that cost four pennies down"; but this feature of Spanish song is very hard to transfer to another medium. Though the romances are posterior to the "Poema del Cid," yet reading them as well arranged here in biographical order, it seems an easy task to weave the whole into a continuous poem without any flagrant inconsistency of character. This may have a possible bearing on the construction of the Homeric poems; but the same phenomenon meets us in Carolingian legend, where the "Chanson de Roland" seems also to be anterior to the ballads. Should a second edition be required, we would suggest that the *tour de force* of suggested rhymes in the poem of "Urganda the Unknown," printed on p. 385 of the "Journey to Parnassus," be added to the translations from Duffield's *Don Quixote*. This would match Mr. Ormsby's "To Sancho Panza and Rocinante," and leave Mr. Gibson still unvanquished as a translator from the Spanish.

The Nibelungen Lied (Lay of the Nibelung). Translated from the German by Alfred G. Foster-Barham. (Macmillan.) Mr. Foster-Barham is not, as he fondly imagines, the first person to translate the *Nibelungenlied* into English verse. Two previous translations, at any rate, are in existence: one by a Mr. Birch, published at Berlin about 1848, is known to us only in the extracts given by a reviewer in Herrig's *Archiv*; the other, by Mr. W. N. Lettsom, appeared in a second edition in 1872.

The three versions are curiously alike in their general character. They all aim at being very literal, and at reproducing the original metre, the native ruggedness of which they considerably exaggerate. We do not think Mr. Foster-Barham's work can claim to be in any respect superior to that of Mr. Lettsom, and it has the serious defect of being unaccompanied by either introduction or notes. There is a preface of three pages, but it contains no information respecting the sources of the poem or its literary history. The words "from the German" on the title-page leave it an open question whether Mr. Foster-Barham has translated from the original Middle-High-German, or from the modern German of Simrock. We would not venture to affirm the latter alternative; but from his use of such forms as "Haunolt" for "Hünolt," and other indications, we can hardly be wrong in inferring that Simrock's version was constantly at his elbow during the progress of his work. At all events, he has, so far as we can discover, followed implicitly the text adopted by Simrock, which a scholar acquainted with the researches of Bartsch would certainly not have done without attempting some sort of justification or apology. Mr. Foster-Barham's remarks on the character of the poem do not say much for his literary perception. "The narrative," he says, "has the very highest merit, is well and firmly knit together, and with a happy avoidance of anything that would have marred its beauty." The truth is, that the faults of construction in the *Nibelungenlied* are quite as conspicuous as its excellencies. "One of the great poems of the world" it certainly is not, but it is a good deal better than any of the English translations would lead their readers to suppose.

The Templars in Cyprus. By F. L. Zacharias Werner. Translated by E. A. M. Lewis. (Bell.) The chief impression left upon the mind by this translation is that Carlyle took, on the whole, a very sound estimate of the original poem, more than half a century ago. Amid many pages of indescribable dulness, twaddle, and credulity, there shines out here and there a fine thought, a pathetic farewell, or a certain power of presenting the supernatural, which redeems *The Templars in Cyprus* from that oblivion which otherwise it merits all too well. The situation is tragic enough. Molay and his Templars are summoned to France, not without suspicions of their impending doom. Molay himself, as a leader and hierophant, of stainless character, but conscious of a dubious position, amid followers deeply impugned by the ecclesiastical and political world, and undermined by the secret influence of "The Valley"—a mystical fraternity, neither in the body nor out of the body, but worthy of a place in Lord Beaconsfield's novels. Molay is a figure well fitted for tragedy; and, had Werner's genius owned the slightest touch of self-control or humour, a great opportunity was before him. As it is, we wish to speak with all respect that may be due to Templar mysteries in the past, or masonic ceremonial in Werner's time or our own; but it is hard to be serious over the aspect in which this drama presents them. It is a dark echoing hall of wild superstition, lit up at intervals by the visions of *delirium tremens*. As a specimen of the stage-direction, take the following (act v., sc. ii., p. 166):

"A colossal demon's head appears between the two skeletons; its countenance is horrible; it is gilt, as on a huge golden crown, a heart of the same on its brow, rolling fiery eyes, serpents instead of hair . . . the whole bust rests on four gilt dragon-feet."

This, as is natural, nearly quenches the curiosity of Adalbert, the neophyte of the Temple rites. But no, he has to hear "the history of the

fallen master," Baphometus, who in the wickedness of his heart delayed to build the Temple of the Lord (pp. 167-9). The Lord melts the gold which Baphometus had taken as a bribe:

"Then in the crucible he dipped one finger
And stretched the finger out to Baphometus,
His brow, his chin, his right and left cheeks
daubing
With molten gold, the gold his purse had
yielded.
Then changed in countenance was Baphometus,
Like flames of fire his lurid eyes were rolling,
His nose became a hooked beak of vulture,
His tongue from out his throat protruded
bleeding.
. . . And from his hair came actual serpents
growing.
And from the serpents sprouted horns of devils,"
&c., &c.

The real miracle is that to Werner this sort of thing was a reality, and a deeply impressive one; so were the mummeries of Cagliostro to Luchet and others; and the valedictory words of Carlyle to Luchet might be spoken over Werner:

"O Luchet, what a taking! Is there no hope left, thinkest thou? Thy brain is all gone to addled albumen; help seems none, save in that last mother's-bosom of all the ruined, brandy-and-water! An unfeeling world may laugh; but ought to recollect that forty years ago these things were sad realities in the heads of many men."

This fifth act is concentrated delirium; but the same lack of sanity defaces the whole play, showing itself almost as much in absolute trivialities as in spectral nightmares. If there be anywhere in literature anything comparable, for pure inanity, to the opening part of act ii., sc. ii. (pp. 52-55), where Philip and Frank discourse in the garden, one can only pray never to meet with it. Yet there are fine passages, though rather, perhaps, of rhetoric than poetry—witness the following (act iii., sc. i., p. 88) spoken by Hugo, the old Commander:

"In these dim halls a shuddering takes
This breast unused to fear, and then meseems
As though the antique columns which have
upborne,
Through ages, the dome's boldly curved concave,
Did call to me, *Be faithful unto death!*
When I sometimes at evening-tide survey
The ancient tower in Gothic pomp ornate,
And see its ball that in the moonlight shines
Like some small star high in the firmament:
Then seems it me, the earlier knight-hood, like
A giant counterpart, peers down on me,
Immense and yet most comforting; then is it
As though one whispered in my ear: '*Twas men
Piled up this bulk stupendous, by their zeal
And courage, and their living faith that they
Must give some holy gift, to overlive
The dust.*'"

And the same Commander's hesitation (act vi., sc. ii., p. 251) is finely rebuked by Molay:

"Comm. I foresee
Much detriment from this beginning!
"Molay God
Begins, not we. When many cross-roads lie
Before us tending divers ways, and we
Doubt which to choose, He sends us Duty then,
A guide that ne'er misleads; and we will go!"
Thoughts of rhetorical force, like this, are not rare in the volume. But, on the whole, the essence of the advice given by Kingsley to some one who wished to read Proclus might be given to those who intend to try Werner. "Read Werner by all means; but first do everything else which it can possibly be your duty to do."

NOTES AND NEWS.

It is generally believed in Scotland that Lord and Lady Aberdeen mean to publish a book on their latest travels, which will not be without a certain amount of political interest.

THE Story of Zebehr Pasha's life as told by himself is about to appear in the *Contemporary Review*. The first instalment will be given in the September number.

THE latest project in the way of African exploration is one for an expedition from Tripoli to Cape Town, taking Lake Chad by the way. The originator of this idea is the relative of well-known Scotch peer.

THE Clarendon Press will shortly publish a volume of lectures on the Book of Job, by Dean Bradley, being a companion volume to his *Lectures on Ecclesiastes delivered in Westminster Abbey* (1885).

MESSRS. LONGMANS have in the press a new volume by Miss May Kendall, one of the authors of "That Very Mab." It will be entitled *From a Garret*.

MR. E. GERARD, the author of *Reata*, and other novels, has written a book on Transylvania, which will shortly be published by Messrs. Blackwood, under the title of *The Land beyond the Forest*. It will be in two volumes, with maps and illustrations.

MESSRS. MACMILLAN have in the press a volume containing four plays of Calderon, edited, with introduction and notes, by Mr. Norman MacColl.

THE fourth series of *Queer Stories from Truth* will be issued next week by Messrs. Swan Sonnenschein & Co. The volume contains thirteen stories by the late Mr. E. C. Grenville-Murray, and will be bound in a blue cover. The same firm announce two new shilling volumes: a series of stories by Mr. Richard Dowling, entitled *With the Unhanged*; and *Ben D'Ymion*, by Mr. H. F. Lester, which contains skits of well-known novels by Lord Beaconsfield, George Eliot, Thomas Hardy, &c.

A NEW edition of Mr. Blades's *Enemies of Books* is announced as to be issued very shortly in Mr. Elliot Stock's "Book-Lover's Library." It will have an additional chapter, and will be illustrated with new drawings.

AT the celebration of the 150th anniversary of the foundation of the University of Göttingen, which has been held during the past week, the hon. degree of Ph.D. was conferred upon Mr. S. R. Gardiner, the historian of the Stuarts, and upon Sir Monier M. Williams, Boden professor of Sanskrit at Oxford.

It is proposed to form a new association to take over and work Cavendish College, Cambridge, of which the special object is to enable young men to graduate at the university at an age earlier than is customary at other colleges, and to do so at as little expense as possible. Students can enter the college at sixteen, and obtain the B.A. degree before they are twenty years of age. The unfinished state of the buildings, together with other circumstances, has hitherto hindered the success of the college; but an offer of £10,000 has now been made for the completion of the building, provided means be found to place the college, in other respects, on a satisfactory footing. To do this, £10,000 more is wanted; and for this sum an appeal is now made to the friends of education throughout the country. At a meeting of Cambridge residents held in Trinity College, the master presiding, the desirability of forming the new association under the "no profit" clause of the Companies Act, 1867, so that it will be able to receive benefactions, was affirmed; and a committee, of which Mr. J. H. Flather, bursar of Cavendish College, is secretary, was formed to obtain subscriptions.

THE results of the L.L.A. Examination for 1887 have just been issued by the University of St. Andrews. It appears that 597 candidates entered for examination at 20 centres, as

compared with 391 candidates in 1886, and 374 candidates in 1885. The centres were St. Andrews, Aberdeen, Arcachon, Barbadoes, Birmingham, Bristol, Brunswick, Cheltenham, Coblenz, Edinburgh, Leeds, Leicester, Lerwick, Liskeard, Liverpool, London, Paisley, Paris, Pietermaritzburg, and Sunderland. Taking a joint view of all the subjects in which candidates entered, there were 636 passes and 149 honours. In Latin, 17 passed; in Greek, 3; in mathematics, 10; in logic, 25 passed and 2 took honours; in moral philosophy, 4 passed; in natural philosophy, 1; in English, 70 passed and 64 took honours; in education, 113 passed and 12 took honours; in political economy, 34 passed and 1 took honours; in physiology, 95 passed and 2 took honours; in chemistry, 2 passed; in zoology, 2; in theology, 5; in church history, 4; in French, 100 passed and 18 took honours; in German, 41 passed and 26 took honours; in Italian, 2 passed; in comparative philology, 26 passed and 3 took honours; in history, 33 passed and 2 took honours; in botany, 29 passed and 12 took honours; in geology, 20 passed and 6 took honours; and in astronomy, 1 passed. Eighty-three candidates, having passed in the full number of subjects required, are entitled to receive the L.L.A. diploma.

ORIGINAL VERSE.

THE INFANT MEDUSA.

(By Poseidon.)

I LOVED Medusa when she was a child,
Her rich brown tresses heaped in crispy curl,
Where now those locks with reptile passion whirl,
By hate into dishevelled serpents coiled;
I loved Medusa when her eyes were mild
Whose glances, venom'd now, perdition hurl,
As her self-tangled hairs their mass unfurl,
Bristling the way she turns with hissings wild.

Her mouth I kissed when curv'd with amorous spell,
Now shaped to the unutter'd curse of hell,

Wide open for death's orbs to freeze upon;
Her eyes I loved ere glazed in icy stare,

Ere mortals, lured into their ruthless glare,
She shrivell'd in her gaze to pulseless stone.

THOS. GORDON HAKE.

MAGAZINES AND REVIEWS.

IN the *Expositor* for August, Prof. Wescott continues his instructive papers on the Revised Version of the New Testament. Most will agree that subtle differences of expression have been well reproduced in most of the cases here mentioned. Is it, however, accurate to say that *στέφανος* suggested to the Greek reader of the New Testament simply the victor's wreath (against this see 2 Sam. xii. 30 LXX.)? Dr. Blaikie sets before us St. Paul as a preacher; but his remarks imply that moderns have time to preach or to listen to sermons as long as the Epistle to the Romans. M. Godet (why be-doctor this charming French writer?) treats of "the most epistolary of all the Pauline epistles" (Philippians). Can the words "that he believed, &c., is false" be a faithful rendering of M. Godet's French? It has a truly German ring. Prof. Delitzsch instructs and delights us by a study on "The Royal Court of Adiabene"; but why should he say that the conversion of Helena and her children to Judaism "is a sight which possesses no sympathetic attraction for us"? The printer seems to have been puzzled by the name Yâkût. Prof. Beet explains the Pauline phrases, "Crucified and risen with Christ," &c. Dr. Maclaren continues "Philemon," and Dr. Dod notices a few English books on the New Testament.

THE HISTORY OF THE INVENTION OF PRINTING.

XV.

Summary.

AFTER having explained what I desire to say for the present on the invention of printing, I will endeavour to sum up the results, so far as I am at liberty to call them results, in somewhat modified form. In doing so I shall be able to state a few points more clearly than I could have done when I had to surround them with all sorts of explanations. While proceeding I will concentrate into a few words most of the arguments which I have ventured to advance at greater length before, always quoting in brackets (chaps. i., ii., &c., as the case may be) the number of the chapter or chapters in the ACADEMY (from April 30 onwards) where my views may be found. It is satisfactory to me to be able to say that my articles have already stood the test of an adverse, though rather unintelligent and rambling, criticism in the Dutch *Spectator* (published at the Hague), which has adopted the views of Dr. Van der Linde with great fervour and confidence. But as, to my great regret, I have not learned anything from this criticism that could affect my arguments in one way or the other, I need not take any notice of it in this place.

Let us suppose that circumstances lead us to study the books printed before 1500, not in a haphazard fashion, but thoroughly, and animated with a sincere desire to know all about them. We start with the idea of making catalogues of such incunabula as will come under our observation from time to time, not only by visiting European libraries and private collections, but by studying and examining the facsimiles published by bibliographers. We arrange and describe the books under their respective countries, towns, and printers as the only method by which we can learn ourselves and be instructive to others.

After having studied, described, and arranged a large number of incunabula, we have gradually separated from all other books a group of forty-five different works (chap. vii.), some of which we only know from fragments, and which we cannot ascribe to any other country but Holland, firstly, because certain peculiarities of their types (chaps. vii., xi.) are known to be indicative of a Dutch, rather than of a German, or Italian, or any other nationality (chap. xi.), and secondly, because one of the works (the *Spiegel*), printed in the same types as a good many of the others, is written in the Dutch language (chap. ix.). But as none of them bear a date, place of printing, or printer's name, we cannot assign them forthwith to any particular town of Holland, nor to any printer, nor to any definite year or period.

Our books are printed in eight different types (chap. vii.), of which i. and ii. belong together, because they are found in one and the same book; iii., iv. and v. belong together, but we cannot as yet prove that they are inseparably connected with i. and ii., though the family-likeness between them is so striking that we could not separate them without further evidence; and vi., vii. and viii. we link on to the types i.-v., for the same reason that we link the latter types together.

As regards the date to be assigned to the books, when we take them up one after the other, without comparing them together or with any of the other incunabula, we feel inclined to assign some of them provisionally to the rather conventional date 1470, and some to the rather conventional dates circa 1472 or 1473. But it strikes us that we cannot place any one of them later than the year 1474, as they are all, not one excepted, without signatures, without initial directors, without

hyphens, without catchwords—in short, without any of those characteristics which we see gradually, one after the other, come into almost general use from 1473 (if not earlier) to 1480. We even find (chap. ix.) that four editions of one and the same book (the *Speculum*) are wholly printed on one side (anopisthographic)* only, partly as a blockbook and partly with movable metal types, which is a unique feature in the whole annals of printing and certainly not easily explainable after 1470. And as regards the lines—the evenness, or unevenness, of which is in many cases a sure guide in the dating of books—we find that, in some of our works in types iv., v., vii., they show a tendency to be even (though not always), whereas in the others they are uneven. So that, if we subdivide the books into groups, according to their types and workmanship, the books in types iv., v., vii., show a certain advance over those in types i., ii., iii., vi., viii., which compels us to put the latter group in an earlier period than the former.

Examining further we notice that 4 (5) of the books in types iv. and v. (the later group) must have been printed after 1458, as they bear the name of Pope Pius II. (chap. ix.). On the other hand, type v. must have existed before September 13, 1474, as a copy of one of the books in that type was bought by an abbat who was abbat only from (the end of) 1471 till September 13, 1474 (chap. ix.). We observe, moreover, that one of the works in type v. commences on the verso of the last leaf of another book (*Ludovicus Pontanus*) in type iv. (chap. vii.), which not only connects these two types, but seems to prove not merely that type iv. existed before v. was used (before September 13, 1474), but that, when it was used in this connexion, it was on the point of being discarded. And, finally, we find that we have also correctly placed type i. earlier than iv. and v., as fragments of a *Donatus* printed in type i. are used, towards the end of 1473, as binder's waste, in the binding of a register or account-book for 1474 (chap. viii.)—a fact which naturally suggests a much earlier existence of that type than 1473.

Well, then, presuming that, on bibliographical grounds, we cannot place any of the books later than 1474 (or, if any, only a few in types v. and vii.), and that certain circumstances suggest an earlier existence of, at least, two of the types (i. and iv.), we are at once confronted with the fact that we have to deal, not with forty-five different works, but only with twelve different works, and that our number of forty-five books, or volumes, consists of several different editions of four or five of these works. For instance, we have four editions of the *Speculum*, nineteen editions of the *Donatus*, seven of the *Doctrinale*, &c., (chap. vii.). Now, if our group or groups of books consisted of forty-five different works, we might suppose them to have been set up the one immediately after the other, so that an active printer might have issued them all in two or three or four years, as the books are not voluminous. But editions of one and the same work, totally different (not in text, but in the setting-up), suggest intervals between each successive edition; intervals of waiting till the copies of the previous edition are sold. We have nineteen (!) editions of the *Donatus*. How long an interval shall we place

* I will not now refer again to the other anopisthographic fragments of which I spoke in chapter viii., as an Oxford student of the subject has suggested to me a different explanation of this anopisthographic condition than the one given by me. The subject will have to be inquired into, but neither of us are able to do so for the present. I will only now remark that the other suggestion does not affect my contention that the fragments in question are not printer's or binder's waste or discarded proof-sheets.

between each of them? Half a year? We then get nine and a half years for the successive issue of our nineteen editions, that is a period from about 1465 to 1474. Even such a period (based on a too modest calculation) would entirely alter the history of the introduction of printing into the Netherlands as it is propounded by the opponents of the Haarlem claims. But an interval of half a year between each edition seems rather short for that period. The *Donatus* was, indeed, a popular school book, and, therefore, much in demand; but the students of the Latin language were, perhaps, not numerous, and, no doubt, a good many MS. copies were still being prepared by the side of the printed copies. So, for instance, the 250 copies which Schweynheim and Pannartz printed at Subiaco, though they all appear to have been used up, seem to have been quite sufficient for the printers' purpose, as we do not find that they printed any more. Of the *Donatus* in the thirty-six-line Bible type three editions seem to have been sufficient. Of the Schoeffer *Donatuses* we know no more than four editions. Would it, then, be unreasonable to suppose that our Dutch printer printed a small number of copies of his first and second, but gradually more of his later editions, and that, in this way, we might, on an average, allow an interval of eighteen months between each edition? This would give us twenty-eight and a half years for the successive issue of the nineteen editions, that is from about 1446 to 1474.

It is, of course, possible to argue that, although types i. and ii. belong together, and also types iii., iv., v., it is as yet not proved that those two groups of type were both used in the same office, and that a similar objection may be made as regards types vi., vii., viii., between none of which any connexion, except that of a family-likeness, has ever been established. So that, if we split up the one group of eight types into five groups, and suppose that each group belonged to a different printer, the nineteen editions of the *Donatus* may all be supposed to have been printed in the space of a few years. It might even be supposed that the founders of the different types transferred some of their stock to another person to enable him to print *Donatuses*. This last supposition may be met at once by the fact that there is no trace anywhere, so far as we know, of any large stock of type from which portions could be transferred. Nor do we hear of such transfers before about 1480, except the two supposed transfers of Gutenberg to Pfister and Bechtelmeier; and these are both so doubtful that we had better build no speculations upon them. And, as regards disconnecting types i. and ii. from iii., iv., v., and these in their turn from vi., vii., viii., and the latter again one from the other, it is possible; but even then we retain six editions of the *Donatus* in type i., and of one of them fragments were used as binder's waste at the end of 1473, while in type v. (which was in existence before September 13, 1474) we have also six editions of the same work, while there are four editions in type iv., which must be assumed to have existed and perhaps to have been used up before type v. began to be employed. So that the net result of all these speculations would be the establishment of at least five new early printers in the Netherlands, all working a considerable time before 1474, and none of them leaving a trace of their existence behind. Such a supposition is possible of one, perhaps of two, but hardly of five or more printers. So that after all it seems better to keep the eight types together and see how the dates 1446 to 1474 will work.

At this point we think it useful to compare our forty-five incunabula with some of the earliest books printed in the Low Countries, at Utrecht, Louvain, &c. (circa 1473-1480); when we find that the latter have nothing in common

with them, but that, on the other hand, the types of our forty-five books remind us, in every respect, of the earlier period of the Dutch blockbooks and MSS. (chap. xi.). We also find that they are all, so far as we know, without any colophon, which would be incompatible with a period after 1471, but not with the earlier period of the blockbooks and MSS. (chap. xi.). We see, moreover, that out of the forty-five books, no less than thirty-three are printed on vellum, which is incompatible with a period after 1471, but not with the earlier period of the blockbooks and MSS. (chap. xi.). It is true we hesitate for a moment to turn this vellum printing into evidence for an early period, because we observe that nearly all the later editions of the *Donatus* are also printed on vellum, even so late as 1500, and perhaps later, so that it looks as if there existed an idea of having this and similar schoolbooks printed on stronger material than paper. This idea, however, seems to have already existed before or about 1456, as the six or seven early Mentz *Donatuses* that we know of are also printed on vellum. But, of course, the idea, if it did exist, may just as well be supposed to have entered the mind of another, of a still earlier printer, who commenced, perhaps, in 1445 and left off in 1474. In such a case we may assume, not only that he commenced to print on vellum, because he was more accustomed to it than to paper, but that he continued to print on it by way of custom or tradition, and that other printers caught the habit or custom from him, or from seeing his products. But if we place this printer, with all his vellum products, say, in the decennium 1470-1480, there would seem to be a break in the vellum printing from 1456 to 1470, for during that period printing on paper was universal wherever printing had been introduced, and even *Donatuses* began to appear printed on paper. So that, after all, this almost exclusive vellum printing seems more compatible with a period before, than after, 1470. Nor do we find anything in the woodcuts of the *Speculum* inconsistent with the early period in which these books must be placed on account of the anopisthographic mode of their printing (chap. xi., ix.). Finally, we compare our forty-five Dutch with some early German incunabula, by preference the earliest of Mentz, to ascertain whether the workmanship in the two groups of books forbids us to place the former in the same or in an earlier period than the German books. But we can see no reason (chap. x.) why, for instance, the *Laurentius Valla*, in type iii., should not be placed in point of time by the side of the *Catholicon* of 1460, or why the four editions of the *Speculum* should not be placed a few years earlier than 1454-1460 (the Sexennium of the Mentz Indulgences of 1454, the Psalters of 1457 and 1459 and the *Catholicon* of 1460); nor why some of the Dutch *Donatuses* should not be placed a few years earlier than the Gutenberg and Schoeffer *Donatuses*. For, not only have we learned that from at least 1454, when the first printed date makes its appearance, till about 1477, all printers followed one universal plan of printing, that is, they simply imitated the MSS. of their time, so that there is scarcely any difference in the mode of printing books, and, therefore, hardly any difference in their look (chap. vi.); but we have seen that through this unaltered, and therefore uncertain and deceptive look, books have often been placed fifty, forty, thirty, twenty, or ten years backwards or forwards, in accordance with fresh evidence or new opinions (chap. vi., viii.).

Having now examined and weighed all the internal and external features of our Dutch incunabula, and every positive and negative argument that we can advance ourselves, or find advanced by others, for or against the period 1446 to 1474, and finding nothing against,

but everything in favour of it, we turn to history and are at once reminded (1) of the testimony in the Cologne Chronicle of 1499 (=Ulrich Zell) which declares not only that the *Donatuses* printed in Holland were printed before there was any printing at Mentz, where it did not commence before 1450, but that these *Donatuses* served as models (the first prefiguration, the beginning) for the printing at Mentz (chap. x., xii.)—a testimony which is all the stronger because it appears as a contradiction of the tradition or rumour that Gutenberg invented printing at Mentz. (2) Of the passage in the *Batavia* of Hadrianus Junius, claiming, very circumstantially, and independently of the Cologne Chronicle, the honour of the invention of printing for Laurens Janszoon Coster, of Haarlem (chap. ii., x., xii., xiii.), and basing this claim not merely upon the tradition which lived in Junius's time (1568) among the inhabitants of the town, but upon the *speculum* (the four editions of which we could not possibly place in the decennium 1470-1480) and the *Doctrinale*, two works printed in the identical types used in at least six of our earliest *Donatuses* which we may fit into Zell's account (chap. xii.). This account we find indirectly confirmed by the finding at Haarlem, four times over, of fragments of our books, and even one leaf which had been used as binder's waste by the very bookbinder whom Junius alleges to have been the servant of the inventor. And though we cannot as yet accept Junius's year, 1440, as that in which the invention of printing was made, much less his year (1442) as that of the transference of printing to Mentz (through Coster's types), we must not pin an author of the sixteenth century strictly to all his dates, even if we were sure that the text of the *Batavia* were correct as it stands. But we find that we cannot be so sure of this point. On the contrary, the date of Junius's preface (1575) and the 128 years of his text suggest 1446 as the date of the invention, and 1442 in the text might be an error for 1452 (chap. xiii.). (3) Of the assertions of Van Zuren and Coornhert, both living at Haarlem about 1561, and speaking publicly of the Haarlem invention. (4) Of a pedigree, said to be of about 1520, of the reputed Haarlem inventor's family, on which it is asserted that "Coster brought the first print into the world in 1446" (chap. xiii.). (5) Of two MS. entries of an Abbot of Cambray that in 1446 (therefore, before there was admittedly any printing at Mentz) and 1451, he bought printed copies of the *Doctrinale*, of which we have also seven editions (the interval between each being undoubtedly greater than that between the *Donatuses*, as it was neither such a small, nor such a popular, book) printed in Holland, three of them printed in the identical types of the earliest *Donatuses* (which we may fit into Zell's account), and of the *Speculum* on which Junius bases his assertion.

At this point we examine the claims of Gutenberg and of Mentz (chap. xiv.), and find that the assertion of an invention of printing there about 1450 is rather contradicted by the perfection in which the art makes its appearance there all at once in 1454. We see, moreover,

* The term is, as we know, *gette en molle*, or *jettet en molle*; and the phrase is, as Bernard (*Origine* i. 97 sqq.) shows, by at least eight examples, applied from 1474 to 1593 to typographically printed books, while he adds that he could multiply his examples without end, the phrase being used in the north and south of France till the present time. It seems quite plain that the abbot is speaking of a new, not generally known, mode of manufacturing books. But in 1446 or 1451 neither MS. books nor blockbooks were unknown or new; therefore, it seems natural to apply the abbot's phrase to the new mode of printing.

† If Junius is correct, one of these editions was printed at Mentz, but with the types stolen from Coster.

that all the testimonies which speak of such an invention there are mere pieces of late gossip or rumours, all of which we can trace to Gutenberg himself, or at least to his servant, and two of his relatives, and which are in no case based, like the Holland and Haarlem claims, on distinctly and especially named books. They come to us, in the first instance, not from Mentz, nor from Germany, but in an offhand and suspicious way from Italy and France, and only much later from Germany itself; whereas, on the other hand, Gutenberg himself and all those at Mentz or in its neighbourhood—who ought to have known, and ought to and would have spoken, if an invention had taken place there—preserve the strictest silence in public, and seem to know nothing about it, though some of those men speak of the art of printing with consummate minuteness, and mention everything except the one thing needful, namely that the art of printing had been invented by Gutenberg or at Mentz. Under these circumstances it seems inexpedient to infer from this silence at Mentz and in Germany anything but that the invention was not made there.

Seeing then that there is absolutely no foundation for the claims of Gutenberg and Mentz to the honour of the invention, except such a one as would have to be rejected, even if we had never heard of any other claims, we turn again to the Dutch books. And, finding that the testimonies—the independent testimonies—of the Cologne Chronicle, Junius, etc., point to the *Specula*, *Donatuses*, *Doctrinales*, which we have examined above, as the first books ever printed, and that these books in their turn bibliographically agree with the testimonies and the dates mentioned in them, and that no other town nor any other printer ever laid claim to these books—we have hardly any choice but to ascribe, till the contrary has been proved, the honour of the invention of printing to Lourens Janszoon Coster of Haarlem, fixing the date provisionally not later than 1446 (the end of 1445).

Suppose now that we assume, for one reason or another, that Gutenberg invented printing with movable types at Mentz, we should at once feel puzzled what books to ascribe to him, for none bear his name; and those that are usually attributed to him (as the 31-line Indulgence of 1454, the 36-line Bible, &c., and three or four *Donatuses*) we have, while grouping our German incunabula, placed with those of Albrecht Pfister at Bamberg, who printed with these types in 1461 (chap. vi.). But certain considerations, as the early date (1454) of the Indulgence, and the small brief type in the Indulgence, which was never used by Pfister, lead us to think that perhaps Gutenberg may have printed the earliest works ascribed to him, and have afterwards transferred his type to Albrecht Pfister. And though this would be entirely against all that we see happen from 1454 till 1477 (chap. vi.), we assume its possibility, otherwise there would be no books at all that could be apportioned to Gutenberg, for the 30-line Indulgence of 1454, and the 42-line Bible (Mazarine Bible), must be put down to Peter Schoeffer, while all the other books, as the *Catholicon* of 1460, &c., ascribed to Gutenberg, are too late to serve as a basis for a claim to the honour of the invention of printing.

Suppose, then, that the early Mentz books must be arranged as in my work on Gutenberg (p. 150 *sqq.*), we are again puzzled at the perfection in which printing appears at Mentz the moment that we hear of it (chap. xii.). Well, it is said, the experiments of the inventor may not have resulted in anything worth preserving, or, if they had any practical results, these may not have come down to us. Or we say that the *Donatuses* known to be printed in

the 36-line Bible type (chap. x.) are Gutenberg's first-fruits.*

When these answers have removed to some extent our doubts, we are again at our wit's end how to explain the profound silence preserved, for at least thirteen years (1455-1468), by every one at Mentz and in Germany about an inventor, the invention itself, and the place of invention, though elaborate attempts were made during that period to proclaim loudly and publicly that some new mode, some by-invention, had come into existence whereby books might be printed. There is, therefore, no secrecy about the art of printing itself; but that it was invented at Mentz, and that a German invented it, is carefully concealed. And even Gutenberg himself preserves this inexplicable silence on two occasions (the lawsuit of 1455, and the *Catholicon* of 1460) when he, if he had been an inventor, ought to have spoken (chap. xiv.). Well, it is said, Gutenberg was robbed of all that he had made and done to put his new art into execution, and remained, moreover, heavily indebted to those who had so robbed him; so that his own interest forbade him to say anything not only in 1455, but when he published a large folio volume (in 1460) with all the details of his new art carefully described, for if he had said anything his copies would at once have been seized, and his printing office too. Moreover, all those loud and public proclamations about the new art, omitting all details about the inventor, &c., were issued by the inventor's enemies, and it was in their own interest to omit such details; and, at any rate, Schoeffer (Gutenberg's enemy) speaks (in 1468) of Johan (Gutenberg) as one of the *prothocarragmatici librorum* of Mentz.

These answers, however, seem lame and unsatisfactory in every respect (chap. xiv.); and so we ask whether this silence is not much better explained by the Cologne Chronicle of 1499, which says, by the mouth of Ulrich Zell, the famous Cologne printer, and a disciple of the early Mentz school, that the *Donatuses* printed in Holland before there was any printing done in Mentz were the models, the beginning of the Mentz printing, and that all that the latter town could lay claim to was that it had perfected the art of printing? Oh no, it is said, Zell meant *xylographically* printed *Donatuses* (chap. x., xii.), and even these were not printed in Holland, but in Flanders (chap. xii.). Or even if Zell meant *typographically* printed *Donatuses*, and even if he did mean *Holland*, he was an enemy of Gutenberg (chap. xii.), and, therefore, invented this story in order to injure his reputation. We now begin to smile, for the very persons who charge Zell, in this particular case, with gross inaccuracy or ignorance, and even with deliberate falsehood, simply for the sake of venting a supposed spite against Gutenberg, tell us, in another place, that Zell is such a high authority on all matters connected with printing that, for instance, his testimony as to the date of Mentz printing (1450) must be accepted as Gospel-truth. Or they say that Zell did not suggest the passage about the Dutch *Donatuses*, forgetting at the same time that if Zell did not suggest it, some-

* It is rather dangerous to base Gutenberg's claim, as Dr. Van der Linde does (*Geschichte*, 813), on one or two *Donatuses* in the 36-line Bible type, and to place these about 1448-1450, and at the very same time to relegate another set of the same school book printed in Holland, and showing the same primitive workmanship as the Mentz *Donatuses*, to the decennium 1470-1480. It is true, the *Donatus* facsimiled in Dr. Van der Linde's last book has, if possible, more uneven lines than any of the Dutch *Donatuses*; but every one must see that this merely arises from the larger and broader size of the types of the Mentz *Donatus*, and is not due to any greater degree of skill or incompetence on the part of the printer.

body else must have done it, for it is printed in the Cologne Chronicle.

Still, we ask further what to do with the genuine entries in the Diary of the Abbat of Cambray, from which it appears that he, in 1446 and 1451, bought copies of the *Doctrinale* which were printed *typographically* (*jette en molle*)? Oh, it is answered, they were not printed typographically but from wooden blocks (*xylographically*)! But, we rejoin, the phrase "*jette en molle*" is exclusively applied, from 1474 till the present day, to typographically printed books. The reply is that in the particular case of the Abbat of Cambray it must refer to xylography, and that afterwards this technical phrase was transferred to the language of typography. We ask again whether any xylographic *Doctrinales* are known to exist. The answer is no.

We have a few more questions to ask: (1) What is to be done with the account of Hadrianus Junius with respect to the Haarlem claims to the honour of the invention (chap. x.-xiii.)? It is an independent and a very circumstantial account, every particular of which has been found to be accurate, except the wooden types of the *Speculum* the theft of Coster's types, and the precise date of the invention, three points as to which we have for the present no adequate information, but which have, as yet, not been proved to be inaccurate. The answer is: everything is a falsehood, a fiction, a fable, a myth. (2) What is to be done with the earlier allusions of Van Zuren and Coornhert to an invention of printing at Haarlem? All this is again a fiction, a falsehood. (3) What is to be done with the pedigree of 1520 (chap. xiii.), made for an inhabitant of Haarlem who gloried in being a descendant of Lourens Janszoon Coster, the Haarlem inventor of printing, on which we find inscribed, not bombastic phrases of family pride, but the simple and homely assertion that Lourens Janszoon Coster "brought the first print into the world"? The answer is: it is a fabrication, or if it is genuine (and most of the particulars are correct, though one or two we cannot as yet explain), the assertion inscribed on it is a fabrication, a falsehood invented for the sake of exalting the family of Gerrit Thomazoon for whom it was made.

We might here again ask why any man should deem it a source of pride to descend from a person "who brought the first print into the world," more especially if the assertion were not true and might easily have been replaced by someone more ambitious. But we now know enough. We see that the tradition of Gutenberg being the inventor of printing is not based on any book or any trustworthy testimony; that it can be traced to himself only, or (chap. xiv.) to his servant, who settled at Basel and speaks (about 1460) of it as a rumour, and to two of his relatives, who do not speak of it before the end of the fifteenth century, nearly thirty years after Gutenberg's death; that neither Gutenberg himself, nor any of his German or Mentz contemporaries, when they speak in public, seem to know anything about it; that the earliest assertion of an invention of printing in Germany comes to us, not from Germany, but from Italy, and the earliest mention of Gutenberg's name from France; that the claims of Germany and Gutenberg are contradicted so early as 1499 by a work of considerable authority, especially in a matter of this kind; that if the tradition, in spite of all these damaging drawbacks, is to be maintained, it can only be done (1) by applying extraordinary modes of interpretation to the Cologne Chronicle, and to the entries of the Abbat of Cambray; (2) by the violation of all rules of fair and reasonable bibliography, asserting that a set of German books are printed about 1454 and earlier, and that another, an entirely similar,

or rather more primitive set of Dutch books are printed about 1471 and later; (3) by wholesale imputations of falsehood, deceit, and bad faith on the part of those who believe or assert that the invention of printing took place at Haarlem.

On the other hand, the believers in the Haarlem claims need not cast the slightest imputation on those who were the first to think or suppose that the invention was made in Germany, or at Mentz, or by Gutenberg. They merely have to trace the tradition or the rumour to its origin, and its hollowness is exposed. At this point they need but gather up all the testimonies in Dutch and German (the Cologne Chronicle) history as to an invention of printing in Holland, and confront these testimonies with the books (the Costeriana) on which these testimonies are based, and they will find that these books contradict, neither by their internal nor external appearance, the assertion that they are the firstfruits of the art of printing with movable metal types.

Though my essay has run to much greater length than I expected, I have not yet touched a good many things which require to be cleared up. But they can be left alone for the present. Perhaps I have sorely tried the patience alike of the readers and the editor of the ACADEMY. If this should be the case, I can only plead that I had to deal with a controversy of nearly four hundred years' standing, and that we have nothing but circumstantial evidence to approach it with. However clear such evidence may appear to those who collect and explain it, it always has to be set forth with great care and minuteness, and even then it is very often rejected, because it is circumstantial only. I may again be permitted to say, what I said in my work on Gutenberg, that I have approached the subject without any passion, or any bias for, or antipathy against, persons or things. I have no particular love or fancy for Haarlem or Coster, nor any, even the smallest, hatred against Mentz, Gutenberg, or Germany. I have no other idea but that we all wish to know the truth if we can possibly get at it.

J. H. HESSELS.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- FRIEDRICH, Th. Tempel u. Palast Salomo's. Denkmäler phönizischer Zeit. Innsbruck: Wagner. 5 M.
LUX, A. E. Die Balkanhalbinsel (u. Ausschluss v. Griechenland). Physikalische u. ethnograph. Schilderung u. Städtebilder. Freiburg-i.-B.: Herder. 6 M.
TUNNEY, F. Gemeinschaft u. Gesellschaft. Abhandlung d. Communismus u. d. Socialismus als empirischer Culturformen. Leipzig: Fues. 6 M.
VÉRON, Eugène. Eugène Delacroix. Paris: Rouam. 5 fr.
ZIMMERMANN, K. Bucheinbände aus dem Bucherschatze der kgl. öffentl. Bibliothek zu Dresden. 1. Lfg. Leipzig: Tietzmeier. 3 M.

THEOLOGY, ETC.

- BREDENKAMP, C. J. Der Prophet Jesaja. 3. Lfg. Erlangen: Deichert. 3 M. 50 Pf.
CODEX F² Corbeiensis. e codice membranaceo quinto vel sexto saeculo, ut videtur, scripto, qui in Bibliotheca Nationali Parisiensis asservatur, hunc primum edidit J. Belsheim. Paris: Fischbacher. 4 M.
LEBLOIS, L. Le Koran et la Bible hébraïque. Paris: Fischbacher. 10 fr.

HISTORY, LAW, ETC.

- AMMANN, F. Die Schlacht bei Prag am 6. Mai 1757. Quellenkritische Untersuchn. Heidelberg: Petters. 3 M.
CHAIKIN, A. Apologie des Juifs: étude historique et littéraire sur l'état politique et social des Juifs depuis la chute de Jérusalem jusqu'à 1806. Paris: Vieweg. 6 fr.
FELTZER, J. Robert Grosseteste, Bischof v. Lincoln. Freiburg-i.-B.: Herder. 1 M. 40 Pf.
FRIEDRICH, J. Geschichte d. Vatikanischen Konzils. 3. Bd. Bonn: Neusser. 28 M.
FRIEDRICH, J. d. Grossen politische Correspondenz. 15 Bd. Berlin: Duncker. 14 M.
HALSCHNER, H. Das gemeine deutsche Strafrecht, systematisch dargestellt. 2. Bd. Der besondere Theil d. Systems. 2. Abth. Bonn: Marcus. 10 M.
HOLLMANN, S. Ch. Die Universität Göttingen im siebenjährigen Kriege. Hrg. v. A. Schöne. Leipzig: Hirzel. 2 M. 80 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ENGLER, A., u. K. PRANTL. Die natürlichen Pflanzenfamilien, nebst ihrer Gattungen u. wichtigeren Arten, insbesondere den Nutzpflanzen. 9. Lfg. Leipzig: Engelmann. 3 M.
FEST-SCHRIFT. Albert v. Kölliker zur Feier seines siebenzigsten Geburtstages, gewidmet von seinen Schülern. Leipzig: Engelmann. 40 M.
GELL, G. Üh. die Abhängigkeit Locke's v. Descartes. Eine philosophische Geschichte. Studie. Strassburg: Heitz. 2 M.
MANNO, R. Die Stellung d. Substanzbegriffes in der Kantischen Erkenntnistheorie. Bonn: Nolte. 2 M.
MARTIN, K., u. A. WICHMANN. Beiträge zur Geologie Ost-Asiens u. Australiens. 2 Bd. 3. Hft. Leipzig: Brill. 5 M.
NOETLING, F. Der Jura am Hermon. Eine geognost. Monographie. Stuttgart: Schweizerbart. 3 M.
ROSENBERG, F. Die Geschichte der Physik in Grundzügen. 3. Thl. Geschichte der Physik in den letzten 100 Jahren. 1. Abth. Braunschweig: Vieweg. 6 M. 50 Pf.
SPETTATORE, lo, del Vesuvio e del Campi Flegrei. Naples: Furchheim. 20 L.
ZIMMERMANN, A. Die Morphologie u. Physiologie der Pflanzenzelle. Breslau: Treves. 8 M.

PHILOLOGY, ETC.

- GODEFROY, F. Dictionnaire de l'ancienne langue française. Fasc. 47. NE à OBU. Paris: Vieweg. 5 fr.
LUXEMBURG, E. Commentatio de Pindaricorum carminum compositione etc. Bonn: Cohen. 3 M.
MADYGH, I. N. Opuscula Academica. Ab ipsorum collecta, emendata, aucta. Vol. I. Copenhagen: Gyldendal. 18 kr.
MELANOS Reiter. Paris: Vieweg. 15 fr.
OMONT, H. Fac-similés de manuscrits grecs des 15^e et 16^e siècles. Paris: Picard. 12 fr. 50 c.
REITER, A. De Amoniani Marcellini non orationis obliquae. Amberg: Habel. 1 M. 20 Pf.

CORRESPONDENCE.

THE MYTH OF PERSEUS AND ANDROMEDA.

Settrington: Aug. 4, 1887.

My exposition of the tale of Cupid and Psyche as a Babylonian lunar myth has been so favourably received that I am emboldened to put forward an explanation of the Andromeda myth which has been suggested to me by the eclipse of the moon which took place last night.

Andromeda must be identified with Astarte, the Phœnician moon goddess, since in one version the bride of Perseus is Andromeda, while in another we are told that his bride was Astarte, the daughter of Belus. While Andromeda is Istar, Perseus is the son of Zeus, which identifies him with Bel Merodach, the son of Anu, who, like Zeus, is the firmament of heaven. At the time of the eclipse, the moon, bound to a lofty rock, is exposed to be devoured by the dragon of darkness, who creeps upon her, but is rescued by the god of light, who descends from the sky to slay the dragon, and take the moon goddess for his bride. This myth, like that of Cupid and Psyche, seems to have come to the Greeks from Babylonia through a Phœnician channel. The scene of the adventure is localised at Iope (Joppa) on the Phœnician coast, establishing beyond question the Phœnician source of the tale. The names of the personages point to an Eastern origin. Perseus is the eponymus of the Persians. Andromeda is the daughter of Cepheus, the eponymus of the Cephænes, who are identified by Herodotus with the proto-Persians, and by Hellanicus, more correctly, with the Chaldeans. Cepheus, we are also told, was the son of Belus.

Some of the details of the myth may also be noted. Andromeda, like Psyche and other lunar heroines, was famed to be the most beautiful of maidens. The rock to which she is bound reminds us of the lofty rock to which Psyche wanders. Andromeda, like Psyche, is condemned by an oracle to be wedded and devoured by a hideous serpent. The identity of Perseus and Bel-Merodach is shown by the sickle-shaped sword which Perseus carries, and which is also borne by Bel-Merodach in the well-known Assyrian slab in the British Museum on which the conflict is pictured. Perseus has the winged sandals which denote a solar hero. The Babylonian dragon has the

scales, the wings, and claws of the Greek monster. In the Babylonian legend, Bel-Merodach, like Perseus, is arrayed in "glistening armour," and has a helmet of "light like fire" upon his head. The lunar connexion is also indicated by the fact that during the conflict the dragon stopped the flowing of the tide, which was resumed after he was slain. Prof. Sayce recognises the Babylonian legend as describing in "thinly-veiled language the eclipse of the moon" (*Hibbert Lectures*, p. 102); but he does not seem to have noticed that the Greek myth of Perseus and Andromeda describes still more plainly the same phenomenon.

In many mythologies a lunar eclipse has been explained as the moon being devoured by a dragon; and we see how the fight between Bel and the dragon, originally a Babylonian myth of lunar observation, became to the Greeks the story of Perseus and Andromeda, reappearing in later Christian hagiology as the legend of St. George and the dragon, which, like the story of Perseus, was localised on the Phœnician coast. It is very curious that Bel-Merodach, the patron and protector of the great empire of Nebuchadnezzar, should thus have been transformed into St. George, the patron saint of England and her vaster empire.

ISAAC TAYLOR.

"COLLATION OF FOUR IMPORTANT MANUSCRIPTS."

Clermont en Auvergne: Aug. 1, 1887.

I have only just seen the ACADEMY of July 16, in which Prof. T. K. Abbott complains that I have "brought a serious charge against him."

I am very sorry if I have misrepresented the case; and it is quite possible that I may have done so. As I have no books at hand at the present time to ascertain the fact, I admit it readily on the assertion of Prof. Abbott.

It is quite possible that, in writing my "Essay on the Four Important MSS." I remembered only, as I do even now, what Dr. Ceriani had told me about his collations in a few places, and that I did not sufficiently consider that the joint editors had caused a copy of cursive 346 (1) to be made, (2) to be revised by Dr. Ceriani. If this be so, it is evident that Prof. Abbott did his best to reproduce the MS. Only one other course would have been better—viz., to reproduce some pages by photolithography. I believe that I have, indeed, recommended such a reproduction in that particular case, because the minute details of accentuation, itacisms, and general orthography have a special value when one wants to decide in what relation these really important MSS. stand to each other. As we know now not four only but at least eight MSS. of the same class, I would advise the reproduction of a few pages of each MS. by photolithography.

ABBÉ MARTIN.

Lowestoft: Aug. 1, 1887.

In my note in the ACADEMY of July 16 I purposely confined myself to the contradiction of an injurious statement of the Abbé Martin. I should like, however, to be permitted to correct a misconception of the Abbé's of a different kind, and of some critical interest. He asserts that the principal reason alleged for holding that the codices of the Gospels 13, 69, 124, 346, are derived from a single archetype, is their agreement as to the position of the *pericopa de adultera*. This is entirely erroneous. The reasons alleged by Prof. Ferrar and myself are their coincidence in a very large number of minute particulars, not the least important for this purpose being manifest errors, and the absence of any serious difference, except such as can be accounted for by the natural disposition to substitute a familiar for an unusual

reading. As the four MSS. are not supposed to be immediately derived from the common archetype, such substitutions constitute no objection to the hypothesis of a common origin, which appears to be set beyond doubt by the fact that, whereas peculiar readings common to all the four, or to three of them, are very frequent, an unusual reading is rarely confined to one of the group. Thus, if an unusual reading occurs in cod. 346, it is pretty certain to be found in 13 also, and is even likely to be found in the other two. Cod. 124 has been more frequently brought into conformity with the common text than the other three, while cod. 69 often has peculiar readings, due to the perverse ingenuity of the scribe himself (or his predecessor). This is not mere conjecture, but is a deduction from the tendency shown by his readings in cases where there can be no doubt. And this exposure of the true character of the peculiar readings of 69 is not unimportant. It remains to be seen whether the fifth MS. added to the group by the Abbé Martin, or the others added by Prof. Rendel Harris, will stand the test referred to above.

T. K. ABBOTT.

SCIENCE.

BOTANICAL BOOKS.

Course of Practical Instruction in Botany. By F. O. Bower and S. H. Vines. Part II. (Macmillan.) In this second part, Drs. Bower and Vines complete their useful handbook to the laboratory student in botany. The present part is devoted to the mosses, algae, and fungi, and is marked by the same accurate description and careful instruction as the first part. The plan adopted of printing certain words and phrases on each page in thick letters is a very convenient and useful way of calling the student's attention to the salient points in the structure of the object he has before him for examination. If we might offer a criticism on the usually admirable selection of types, we might express our surprise at the omission of all reference to the Characeae—organisms, which, from their abundance and the ease with which the structure of the reproductive organs is made out under the microscope, are among those most frequently placed before the student in practical botanical examinations. More space might also, we think, have been given to the diatoms and desmids—organisms, again, of great abundance, and presenting many most interesting physiological phenomena. Seeing that the second part of the work is only two-thirds the thickness of the first part, there would seem to be no reason for this scantiness of treatment. These, however, are minor criticisms, and the work is one which should be in the hands of every practical botanist.

Handbook of the Fern-Allies. By J. G. Baker. (Bell.) This is essentially a work for the collector and herbarium-student. In substance, it is to a large extent a reprint of papers which have appeared in the *Journal of Botany*, but enlarged and brought down to date. In form, it is a companion-volume to Hooker and Baker's *Synopsis Filicum*, and consists of critical descriptions of every known species of vascular cryptogams outside the Filices or ferns, i.e., of the Equisetaceae, Lycopodiaceae, Selaginellaceae, and Rhizocarpeae. Between 500 and 600 species are here described, considerably more than one-half belonging to the genus *Selaginella*. The special object of the book being to serve as a guide for the identification of living or herbarium-specimens, the author has not encumbered it with entering into those points of morphology and minute structure which will be found in text-books and monographs; and Mr. Baker's intimate acquaintance with

the class of plants of which he treats is sufficient guarantee of the excellence of the work. It fills a gap which has long been felt.

Illustrations of the British Flora: an Illustrated Companion to Mr. Bentham's Handbook. Second Edition, revised and enlarged. (Reeve & Co.) The publishers have now issued in a separate volume the wood-engravings which formerly appeared in the illustrated edition of Mr. Bentham's *Handbook*, adding thereto new cuts of recently admitted species. The engravings, which are accompanied by enlarged dissections of parts, are for the most part good and characteristic. The swollen leaves of *Sedum dasphyllum* (fig. 363), with their feeble attachments; the blistered foliage of *Helminthia echinoides* (578); the erect catkins of *Betula nana*—are very well hit off. And the *Romulea* (1019) is visibly *R. columnae*, not the *R. bulbocodium* of earlier editions. In fig. 979, *Malaxis paludosa*, the artist indicates—what Mr. Bentham omits among his characters—the cellular bulbils on the leaves developing into new plants. On the other hand, it is awkward to have a prostrate plant sketched erect, as *Genista pilosa* (229). *Arabis stricta* (61) is not drawn with its graceful curve of the stem, nor *Montia fontana* (174) with its incurved flowers and seed vessels. In *Ranunculus ficaria* we miss the bulbils in the axils of the leaves—all the more needful to be noticed because the plant rarely seeds in England. But the book ought to stand on every botanist's shelf side-by-side with Sir William Hooker's new edition of Bentham's *Handbook* (noticed in the ACADEMY of April 2).

A School Flora: for the use of Elementary Botanical Classes. By W. M. Watts. (Livingtons.) A little trip undertaken in the company of this book through one of the most flowery parts of South England satisfies us that it will be an excellent aid to young botanists. With its assistance they ought to have no difficulty in identifying all the wild plants which they are likely to meet with. Its plan is to guide the inquirer to the right name by means of a series of keys, like those given by Babington and Bentham, but reduced to the utmost degree of simplicity. These indicate, by a series of alternatives, first the sub-class to which the plant belongs; then the natural order; then the genus; and, lastly, the species. If the student chooses a wrong alternative—e.g., pronounces a corolla regular when it is really irregular—he will, of course, go astray; but he can only blame his own mal-observation, as the alternatives are quite clearly put. An earlier edition of the book was intended for the Giggleswick school only, and therefore included merely such plants as grow around that centre; but the *Flora* has now been extended to include all "common" plants, and the rarer ones which are within reach of several of our large schools. It will thus be found generally useful, and all school field clubs and natural history societies should add it to their libraries. At p. vi., where the Germander Speedwell is taken as an example of how to work the keys, we cannot make the instructions come quite right. Possibly they were printed for the first edition and have not been corrected to fit the paging of the second. This does not, however, affect the clearness of the keys themselves.

PHILOLOGICAL BOOKS.

An Arabic Manual. By J. G. Lansing. (Chicago: American Publication Society of Hebrew.) Prof. Lansing has produced a much-needed grammar of classical Arabic. We possess, indeed, a fair abundance of Arabic grammars; but they are either too slight and superficial, or else, like that of Dr. Wright, too

elaborate for the beginner. Prof. Lansing, who has spoken Arabic since he was a child, and whose experience has since taught him what it is that the Occidental student exactly requires, has achieved the happy mean. We have no hesitation in saying that for practical purposes his grammar is the best in existence. It is clear, well-arranged and compact; and, while doing full justice to the richness of Arabic grammar, does not confuse the learner with a multitude of details. The reading lessons and vocabulary at the end will be found particularly useful; while the fact that Arabic is almost his mother-tongue gives the author a practical mastery over the language which the Western scholar rarely attains. America is to be congratulated on having students to demand and a teacher to provide a book of the kind.

DR. AUGUST MÜLLER has brought out a fifth edition of the well-known *Arabische Grammatik* of C. F. Caspari (Halle: das Waisenhaus). The editor acknowledges in his preface that the work, in order to bring it up to the standard of modern philological science, needed a thorough remodelling, which his other engagements have not permitted him to attempt. The new edition, therefore, corresponds paragraph for paragraph with its predecessor, though a great number of improvements have been made in detail. The volume is beautifully printed.

Acta Sancti Mar Abdu'l Masich aramaice et latine edidit nunc primum ex cod. Londinensi (Addit. MSS. 12,174) Josephus Corluy, S.J. (Bruxelles: Société belge de librairie.) In a recently issued fasciculus of the *Analecta Bollandiana*, Father Corluy, Professor of Holy Scripture at Louvain, has published the Syriac text with a Latin translation of the Acts of St. Mar Abdu'l Masich. The text is that of Codex No. 12,174 (Addit.) of the British Museum (see W. Wright, *Catalogue of Syriac MSS. in the British Museum, acquired since the year 1838*. Part iii., p. 1,132). The late Henry Matague, one of the most distinguished among the new Bollandists, copied it in 1867, with a great number of other Syriac MSS., which he intended to use for the subsequent volumes of the *Acta Sanctorum*. Death prevented him; and this explains why this MS., copied twenty years ago, only appears now. Father Corluy has accomplished with great care his twofold task as editor and translator. Moreover, his work is stamped with the authority of Prof. W. Wright, of Cambridge, who has revised the proofs and examined the version. The publication of the learned Belgian scholar deserves to be received favourably by all readers who are interested in the monuments of Aramean literature.

Manuel de la Langue Tigrāi. By J. Schreiber. (Vienna: Hoelder.) The Tigrāi language is the dialect of Central and Northern Abyssinia, and is the Tigrina of Praetorius, whose learned work upon it is well known to Semitic scholars. Father Schreiber's object is a practical, rather than a scientific, one; and he has compiled his manual not for the sake of scholars, but of missionaries and travellers. As it is based on the spoken language of the people, however, and not upon the literary language of European translators, the scholars also will give it a cordial welcome.

Lingua 'Afar nel Nord-est dell' Africa. By G. Colizza. (Vienna: Hoelder.) The 'Afar are an Abyssinian population, called Danakil by their Tigrāi neighbours, who occupy the valley and some islands between the Bay of Adulis and the Gulf of Tejurah. With the help of Prof. Reinisch, Signor Colizza has compiled a grammar of their language, followed by a number of short texts and a vocabulary. His laborious work will prove very useful in these days of growing African trade, while

the philologist will find in it much to occupy his attention. We only wish that the author had remembered the weaknesses of human nature and added translations to all his texts.

PROF. REINISCH himself has just published the second volume of his work on *Die Bilin-Sprache* (Vienna: Hoelder), which contains an elaborate dictionary of the language. He has thus laid the students of the African languages under a fresh obligation, and added another to the many services he has rendered to African philology. Whatever comes from Prof. Reinisch's hand is the work of a master.

Arische Forschungen. Part II. By C. Bartholomae. (Halle: Niemeyer.) Dr. Bartholomae continues his valuable researches into the language of the *Avesta*. His notes on its phonology and grammar are primarily intended to clear up the meaning of the Zend texts; but the comparative philologist will find much in them of interest and importance.

THE AMERICAN JOURNAL OF PSYCHOLOGY.

THE first number of the *American Journal of Psychology* will appear early in October, under the editorship of Dr. G. Stanley Hall, professor of psychology and pedagogics in the Johns Hopkins University, Baltimore. The journal will be devoted to—(1) original contributions of a scientific character. These will consist partly of experimental investigations on the functions of the senses and brain, physiological time, psychophysics law, images and their association, volition, innervation, &c., and partly of inductive studies of instinct in animals, psychogenesis in children, and the large fields of morbid and anthropological psychology, not excluding hypnotism, and the field vaguely designated as that of psychic research; and, lastly, the finer anatomy of the senses and the central nervous system, especially as developed by the latest methods of staining, section, &c. (2) Papers from other journals. Articles of unusual importance will be translated from other languages, or even reprinted from other publications, in full or in abstract, if not generally accessible. (3) Digests and reviews. An attempt will be made in each number to give a conspectus of the more important psychological literature of the preceding three months, and to review significant books, bad as well as good. While articles of unusual importance in the field of logic, the history of philosophy, practical ethics, and education will be welcomed, the main object of the journal will be to record the progress of scientific psychology, and special prominence will be given to methods of research. Among the readers whose studies the editor will bear in mind are these—teachers of psychology in higher institutions of learning, biologists and physiologists, anthropologists who are interested in primitive manifestations of psychological laws, and physicians who give special attention to mental and nervous diseases. The advancement of the science will be constantly kept in view, and the journal will be a record of the progress of investigations. The journal will be published quarterly, and with as much regularity as the supply of material warrants. Each number will contain from sixty to one hundred pages. The subscription price will be three dollars a year, in advance. English subscriptions may be forwarded through Messrs. Trübner.

CORRESPONDENCE.

PAINTED CUNEIFORM WRITING.

Oxford: Aug. 9, 1887.

The British Museum possesses among its treasures of Babylonian and Assyrian antiquities a fragment of a clay tablet, preserved in

the first tray of Table-case E in the Assyrian room, and marked *a*, which may, perhaps, possess some special interest. One of the two rather flat sides of the fragment is inscribed with seven small lines engraved with the common Assyrian cuneiform characters of the period of Esarhaddon, Sennacherib, or Sardanapallos. As only very few characters are left, I have not yet been able to make out whether the inscription to which the fragment belongs has been published or mentioned elsewhere. The other face of the tablet, however, bears a fragmentary line of signs, not engraved, but written on the clay with a kind of brick-red paint. On a first view, the characters look like cuneiform Assyrian signs, showing the same style of writing as that of the so-called *amulettes*, some of which will be found described in my *Babylonisch-Assyrische Literatur* (§ 106); and though only a few traces are left (*viz.*, the end of a character like the Assyrian *ig*, one upright wedge as if to indicate the name of a person, two wedges like the beginning of the Assyrian *an*, a mark like the end of *nu*, and a clearly written *bar*, *mash*), I have no doubt that the characters are really cuneiform writing, mainly because no other characters, Pehlevi, Phoenician, or Greek, would agree so well with what remains. The style shows that this was not a first attempt on the part of the scribe to draw the signs, but that he was well acquainted with them. Though I think it certain that the writing is no modern forgery, I would not venture to determine to what exact period the characters belong; very probably they are much later than the engraved ones on the other side of the tablet. Perhaps some of the readers of the ACADEMY will be interested in the fact I have stated; because it is, so far as I know, the first time that painted cuneiform writing has been discovered. CH. BEZOLD.

THE HITTITES AND PYTHAGOREANISM.

London: Aug. 8, 1887.

On a recent visit to Asia Mr. Greville Chester obtained a remarkable seal, found near Tarsus. The seal has been spoken of as "Hittite"; and there are reasonable grounds for accepting this designation. It must be remembered, however, that in our present ignorance we apply this name to monuments which, though presenting one or more points of resemblance, may be found by and by to belong to types or classes widely divergent. Though, so far as I am aware, the newly discovered seal gives no additional aid in the decipherment of the inscriptions, yet it is of great interest.

It may be described generally as of cubical form, with engraved figures on five sides. On the circular seal from Yuzgat in Asia Minor, which the British Museum obtained last autumn, there are numerous equilateral triangles, which seem intended merely to fill up vacant spaces. But the evidence of the Yuzgat seal, taken together with that of the new seal, leads to the conclusion that the triangle had anciently in Asia Minor a mystical significance, as we know was the case in India, where it was regarded as the source of all things. Here we may recall the curious statement of Plutarch (*De Iside*, c. 75) that the Pythagoreans called the equilateral triangle *Athena*, with the additions *Τριτογεία* and *Κορυφαίη* (*Sprung-from-the-vertex*),* both of

* It is here worthy of note that, together with a Phoenician inscription, there is a baselief on a stele of Lilybaeum (figured in the *Corpus Inscriptionum Semiticarum*, and by Perrot and Chipiez in their *Histoire de l'Art*, vol. iii., p. 309), on which occurs, as an object of worship, an equilateral triangle, with a head and projecting arms at the vertex. This figure sheds, not improbably, a good deal of light on the myth of Athene springing from the head of Zeus.

these [names being connected with the triangle.

On the new seal a curious figure is found four times, always with divergent legs having turned-up toes, or the so-called "Hittite boots." These "Hittite boots" led me to conjecture that this figure is a sort of abstract symbol of human nature. The figure itself is in all probability a modification of the equilateral triangle. Once it occurs with rounded head and projecting ears. In two cases a sort of cap in the shape of an equilateral triangle covers the head almost completely—an arrangement which becomes tolerably intelligible when we recollect the Pythagorean connexion of the equilateral triangle with the goddess of wisdom. The three-in-oneness denoted by the triangle is represented also on the newly discovered seal by the trident, which occurs three times in varying form. In one case it seems to contrast, as held by one figure, with two parallel rods or spears held by another. On another face of the seal, on which is found the curious symbol above mentioned and the triangle, a standing figure holds vertically in the right hand a single rod, and two parallel rods, also vertical, in his left, reminding us of the Pythagorean doctrines concerning duality and unity, the even and the odd, as well as that two and one make up the mystical number three. Such indications of Pythagoreanism as are thus presented—and, perhaps, even the general cubical form of the seal, is to be taken in this connexion—are in accordance with the well-known traditions which tell of the travels of Pythagoras, and connect the Pythagorean doctrines with the East.

A short article of mine on the new seal, with two or three figures, appears in the *Babylonian and Oriental Record* for August; and I understand that the seal is to be fully engraved, and published together with, I believe, a paper from the pen of Prof. Sayce, in the *Journal of the Royal Archaeological Institute*.

THOMAS TYLER.

SCIENCE NOTES.

IN compliment to Prof. Clifton, of Oxford, the name of *Cliftonite* has been proposed by Mr. Fletcher, of the British Museum, to designate a new meteoric mineral. In examining the meteoric iron which was found in 1884 at Youndegin, in Western Australia, Mr. Fletcher has discovered a black mineral which he regards as an allotropic form of carbon, different from any known terrestrial mineral. From a preliminary description published in *Nature* it appears that Cliftonite resembles graphite in most of its physical properties, while it agrees with diamond in crystallising in the cubic system.

THE August number of the *Journal of the Anthropological Institute*, though rather thinner than usual, is noteworthy in that it contains a paper by Sir Charles Wilson descriptive of the Tribes inhabiting the Valley of the Nile north of Khartum. In the same number Prof. Ferrier and Dr. Lauder Brunton discuss the functional topography of the brain.

PHILOLOGY NOTES.

DR. J. A. CRAIG, of the Lane Theological Seminary, Cincinnati, U.S.A., has given the first complete translation of the Monolith Inscription of Salmaneser II. in the July number of *Hebraica*. The correction of the text of this inscription was the main object of a visit to the British Museum in 1885. Opposite each page of the translation Dr. Craig gives a transcription in syllables of the text; philological notes follow, and a list of corrections to the text in *W. A. I.* iii. 7, 8.

THE first twelve numbers of the *Diccionario étimológico de la lengua Bascongada*, by the late Novia de Salcedo, have appeared (Guipuzcoa: Eusebio Lopez).

WE have received a leaflet of four pages of Volapük applied to Basque, by J. M. Schleyer, of Constance.

FINE ART.

Histoire de l'Art dans la Flandre, l'Artois et le Hainaut avant le XV^e Siècle. Par M. le Chanoine Dehaisnes. (Lille: Quarré)

THIS work, in three large quarto volumes, is divided into two parts. The first, consisting of xxiv. and 1,065 pages, forming two volumes, closely printed in small type, contains all the documents and every mention relating to art in Flanders, Artois, and Hainault prior to the fifteenth century met with by the compiler during twenty-five years of work in the archives and public libraries of France and Belgium. M. Deshaisnes has examined 24,150 deeds, 454 accounts, 14 registers, and 4 cartularies in the archives of the department of the North at Lille, and an almost equal number in the archives and libraries of other towns enumerated in the Preface. He has also extracted from the *Acta Sanctorum*, the *Opera diplomatica* of Le Mire, the *Historiens de Gaule et de France*, the *Monumenta Germaniae historica*, many printed cartularies and the memoirs of learned societies, a considerable number of notes relating to art in the above-named provinces, all arranged in chronological order. These fill 920 pages, followed by a most useful glossary of words not explained in Ducange, Roquefort, de Laborde, or Gay. Two very complete Indexes, the first of subjects, the second of artists, terminate this part, which will henceforth be a standard book of reference for all students of the history of any branch of art during the Middle Ages.

The third volume contains a history of the rise and progress of art in the district corresponding with the present Belgian provinces of East and West Flanders and Hainault and the French departments of the Nord and the Pas de Calais, based on the documents brought together in the other two volumes, and on an examination of the works of art that have escaped destruction. This volume, which may be purchased separately, naturally appeals to a larger number of readers, and will be heartily welcomed by all who interest themselves in mediæval art. It opens with a brief sketch of early Gaulish and Gallo-Roman monuments and art-remains, and of the diverse influences which contributed to civilise and form the mixed race that inhabited this, in itself, rather uninteresting country prior to the invasion of the Normans and Huns, who spread devastation throughout the land. Indeed, the only construction dating from an earlier period now remaining is a portion of the ruins of the abbey of Saint Bavo at Ghent, of the seventh century. In chaps. iii to vi. the reader will find a brief account of the chief works in the different branches of art prior to the twelfth century of which we have any record, and a description of the few examples which have been happily preserved until now. A certain number of these, especially of the more portable class, and most of the precious stuffs,

were imported from the East; but there is no doubt that Labarte, in assigning a Byzantine origin to every work of art of any merit, was quite in the wrong. A passage in the chronicle of the abbey of Lobbes, cited by me in the *Beffroi*, vol. 3, and reproduced here, proves that, contrary to Labarte's opinion, the art of casting large works in metal was practised in Hainault in the second half of the tenth century. The fact is, all the old foundations did not perish in the barbarian invasions. Several of the Lotharingian monasteries escaped altogether, and of many others in the provinces with which the present work deals the pious inmates sought refuge in flight; when the storm had passed they returned to their ruined homes, restored them, and resumed their life of prayer and work. We know that in the abbey of Solignac, in Saint Eligius's time, every monk practised some art, and that in the eighth century the nuns of the abbey of Valenciennes had a regular school for teaching embroidery and illumination. Harlindis and Reinildis, daughters of a wealthy leud named Adelhard, were brought up there. They founded a nunnery at Aldeneyck, where are still preserved a Book of Gospels, adorned with miniatures, and also some embroidery, the work of their hands. The larger monasteries were art centres ever ready to impart their knowledge not only to members of the same order, but to all who were willing to learn.

It is interesting to know that in the beginning of the ninth century the cathedral of Cambrai had a painter who, in the contemporary annals, is styled an excellent artist. His reputation spread beyond the province, and even into Normandy, whither he was invited by Saint Ansegisus to adorn the walls of the abbey of Fontenelle. In the second half of the tenth century the abbey church of Lobbes was decorated with wall paintings; and a coloured statue of our Lord, described as life-like, was set up at great cost before the ambo. It is said to have been incomparably finer than any other in that part of the country. The description of these works, and many passages in the chronicles of the abbeys of Liessies, Saint Bertin, &c., prove that not only the cathedral and abbey churches, but also their refectories and chapter-houses, were adorned with statuary and paintings.

Very little sculpture of this period has come down to us with the exception of a few fonts and tombstones. One example, the wooden staff of Saint Aldegundis, a little over four feet high, carved with nineteen subjects from the life of Christ, has escaped destruction owing to its being a relic. Although very rude, there is a good deal of expression in the figures. The number of ivory diptychs and plaques used for adorning Books of the Gospels, shrines and portable altars, must have been very great, not only in church treasuries, but even in private hands, as may be gathered from inventories, such as that of the objects bequeathed to his children by Everard, Count of Cisoing. Many of these were no doubt imported, but many more must have been carved by the monks. As to seals, to which sufficient attention has not as yet been given, there can be no doubt they were home productions.

Of the goldsmith's art of the Frankish and

Merovingian period many specimens have been dug up, the earliest and most interesting being the sword and decorative objects found in 1653 at Tournai, in the tomb of Childeric I. A gold cross in the treasury of the cathedral of that town, and a ring and jewel at Mons, may be cited as specimens of ecclesiastical work. The chronicles of religious houses abound with notices of these, and show that the production of works of art was constantly going on. But if for all these we have to rely chiefly on descriptions, there is one branch of art of which many specimens have come down to our time. The public libraries of Belgium and the North of France, notwithstanding the numerous and shameful acts of vandalism committed at the end of the last and commencement of this century, still preserve a sufficient number of specimens to enable us to follow and appreciate the influences at work, and the progress of the art of the illuminator. In the sixth chapter will be found descriptive notices of more than thirty illuminated MSS. In these early specimens we find examples of debased Roman art, imitations of Byzantine designs, as well as vigorous Scottish and Anglo-Saxon work. It was not however until the eleventh century that art in these countries ceased to be a mere servile imitation of antique or foreign work, and began to acquire a character of its own. A MS. in the town library of Valenciennes, the work of monks of the abbey of Saint Amand, contains several miniatures, evidently original compositions, representing the principal events in the life of the founder. These may be cited as early examples of the native school of art which, in the following centuries, produced so many exquisite works. Many writers, and among them Labarte, whom I am sorry to say, the author of this volume quotes without a word of protest, throw ridicule on what was a distinctive characteristic of the school—namely, the representation of events of earlier times as if contemporary. Now, this contention is most certainly incorrect. The principal persons, such as Christ, the Blessed Virgin, and the Apostles, have always a conventional costume; and if the minor figures were clothed in contemporary costume and the scene laid amid local surroundings, it was to make the people better realise the subject. The artist's aim was to tell a story in all its simplicity, and to convey a truth to the mind of the beholder; and he succeeded. And, after all, of the immense number of modern pictures the authors of which have aimed at archaeological correctness, there are very few which are free from gross anachronisms, and satisfy the antiquary, still fewer that interest the people.

In the twelfth century, here, as elsewhere, fresh life seems to have been infused into everything. Bishops set to rebuilding their cathedrals; abbeys and convents sprung up on all sides. The Cistercians in the country, the Dominicans and Franciscans in the towns, had all a great influence in the building up and development of the new feudal and Christian society, of which mediæval art was the outcome. From this period onward the progress of art in all its branches can be followed in each centre, thanks to the abundance both of monuments and of documents. In the earlier years the monasteries and cathedrals

drals were the chief seats of art; but their importance gradually diminished, and by the end of the fourteenth century the arts had acquired a settled home in most of the large towns. It must be borne in mind that during all this period there was a constant inter-communication between the different art centres which bore good fruit. Was any technical improvement discovered, or any remarkable work produced, the news was quickly bruited about; the former was learnt, the latter studied, copied, and imitated. In this manner the different local schools acted and re-acted on one another. Copyright, be it remembered, dates from the end of the fifteenth century, and for a long time after that was only applied to mechanical reproductions.

A separate chapter is devoted to the history of art from the twelfth to the fourteenth century in Tournai, Ghent, Bruges and Ipres, Lille, Douai, Valenciennes, Mons, Cambrai, Arras, and Saint Omer; these again being followed by notices of works executed for the Counts of Flanders, Artois, and Hainault, and lastly, for Philippe le Hardi, Duke of Burgundy. The amount of material brought together here ought to serve as a powerful stimulus to younger men to study the history of the different branches of art. Few people, I think, have any idea of its being possible to fix the authorship of any number of works, much less to classify in chronological order the productions of any one master. Thanks to Mr. Dehaisnes, we have now a fairly perfect acquaintance with Andrew Beauneveu of Valenciennes, the earliest mention of whom occurs in Froissart,* who, speaking of John, Duke of Berry, and his castle of Mehun-sur-Yèvre, says that in 1390

"ils'y tint plus de trois sepmaines et devoit au maistre de ses oeuvres de taille et de peinture, maistre Andrieu Beauneveu, à faire nouvelles ymages et peintures: car en telles choses avoit il grandement sa fantaisie de tousjours faire ouvrer de taille et de peinture. Et,"

adds the chronicler,

"il estoit bien adressié: car, dessus ce maistre Andrieu, dont je parolle, n'avoit pour lors meilleur ne le pareil en nules terres, ne de qui tant de bons ouvraiges feust demouré en France ou en Haynnau, dont il estoit de nacion, et ou royaume d'Angleterre."

Of the many works executed by this distinguished sculptor and miniaturist for England none have as yet been recognised. The miniatures in the *Traité d'Amour*, offered by the chronicler to our Richard II., may perhaps have been his work. Twenty-four miniatures of a psalter executed before 1401, now in the National Library at Paris, and two others in a Book of Hours, now in the Royal Library at Brussels, are described at length, and the two last reproduced by the heliographic process of Dujardin. The remains of the royal tombs executed for Charles V. of France at Saint Denis, the exquisite statue of St. Katherine in the chapel of the Counts of Flanders at Courtrai, are all described; and documents as to other works destroyed during the Revolution of 1793 are reproduced. It may be well here to call attention to a recumbent effigy of an abbe in the Premonstratensian Church at

Laon, the execution of which bears considerable resemblance to the statue at Courtrai.

Of other artists of talent concerning whom much is here brought together are the sculptors John Pepin of Huy, Hennequin or John of Liège, the same perhaps as Haeokin de Liège, author of the exquisite tomb of Queen Philippa at Westminster Abbey, John de Marville, Nicolas Sluter and James de Baerse, and the painters John de Beaumetz and Melchior Broederlam, the works of the last of whom at Dijon are already well known. The archives of France and Belgium still contain many documents which have never been examined by the art historian. We may therefore hope that much may yet be discovered concerning these artists. In restoring them to history M. Dehaisnes has rendered real service. His work is also valuable as affording conclusive proof that during at least three centuries before the Van Eycks' art flourished throughout these provinces, that their sculptors, painters, and miniaturists attained a high degree of perfection, and that the works of some among them were renowned throughout Central Europe.

W. H. JAMES WEALE.

THE EGYPT EXPLORATION FUND.

EXHIBITION OF MINOR ANTIQUITIES AT OXFORD MANSION.

THE small collection now on view at Oxford Mansion does not in any sense represent the result of the season's excavations; neither is it to be regarded as an exhibition likely to interest the general public. It contains only the few small objects turned up in the course of the great operations at Bubastis, and such waifs and strays as were yielded by the excavations at Tell-el-Yahoodeh and Tuh-el-Karmus. At Bubastis, where large monuments were uncovered in such rapid succession that it taxed all the resources of the explorers to turn and move them in order to arrive at what lay beneath, there was literally no time to sift the soil for minor antiquities. The spoils of Bubastis are too large and too weighty to be shown in any private room, and will be exhibited later in the year, at some suitable place, when the colossal sculptures from Nebesheh shall also have arrived from Egypt. These last are already removed from Nebesheh to the banks of the Bahr Samana, ready to be embarked in canal-boats as soon as the Nile shall have risen sufficiently to carry those boats to Alexandria or Port Said. Subscribers to the fund may, therefore, expect the main exhibition to be opened about November. In the meanwhile, those who are interested in scarabs, flint implements, and pottery, will find something to reward them for a visit to Oxford Mansion.

The specimens of pottery, as arranged in dynastic series by Mr. Griffith, cannot fail to interest students of ceramic types. Here we see dated sets of food and water vessels of the XIIth, XXth, and XXVth Dynasties, each series having its own strongly marked characteristics. A vase taken from one series cannot possibly be matched in any other series. Between vessels of the XXVth Dynasty and those of Ptolemaic and Roman times there seems to be more continuity of style, although even in these the differences are sufficiently emphasised to enable an expert to decide between them. The subject of Egyptian pottery is still obscure, and as a science is yet in embryo; but of its importance as a chronological factor in determining the dates of objects discovered at

various levels in the course of excavations, there can be no question. Whether it may hereafter be possible to date mere fragments, such as are found by thousands in every mound, must depend on the results to be obtained from a closer and longer study of the subject. Painted ware carries its date upon the surface, and unpainted ware depends for date upon its form. When the form is gone, and only a potsherd of doubtful curve remains, will it yet be practicable to identify its place in history by the mere texture of the clay, and the way in which it is worked? If this question could be favourably answered, the gain to historical research would indeed be great.

Among the small antiquities in Mr. Griffith's table-cases, I would direct special attention to the foundation deposits of Philip Aridaeus found at Tuh-el-Karmus, where M. Naville and Mr. Griffith, in the course of a few days' excavation, brought to light the remains of a small temple; and also to the rectangular plaque of Rameses II. from Tell-el-Yahoodeh, which is inscribed on one side with the two cartouches of the Pharaoh, and on the other with that of his Khetan bride, Ra-ma-ur-neferu, of whom it is said in the celebrated Abou-Simbel tablet that when the Khetan chiefs were taken prisoners, and waited upon the conqueror with gifts and tribute, the "royal daughter" came at the head of them. "She came to soften the heart of Rameses. Her beauties are marvellous."


AMELIA B. EDWARDS.

CORRESPONDENCE.

ROMAN (?) PAVEMENT RECENTLY FOUND IN LONDON.

Liverpool: Aug. 8, 1887.

In the *Building News* for June 17 (p. 938) there are two or three lines to the effect that a Roman tessellated pavement had been found in Monument Yard during excavations for the new approach to Billingsgate. I have been in correspondence with the contractors (Messrs. J. Mowlem & Co.) on the subject, and the result is that only the following information can be obtained, though the discovery appears to have been very interesting. Messrs. Mowlem & Co. state that the pavement

"was at a depth of about 12 ft. below the surface, and in the immediate vicinity of a disused burial ground. It measured about 4 ft. by 2 ft. 6 in., and appeared to have formed a portion of a floor composed of a white ground with black letters. It had a border thus——and letters somewhat as follows:

Q U M A N I
N I I S T O N A Y V S
I M N E S S E L S T R A T
S E M U S T I D

We were unable to get it out intact. It broke into very small pieces."

The question arises, Is this a Roman pavement, or is it of a later date? Have we it entire, except the first line, or have there been previous lines, which were lost before it was discovered. In any event, some of the letters are wrongly given. Messrs. Mowlem & Co., indeed, only assert that the inscription was "somewhat like" the above. If it be Roman, and various things seem to suggest that it is (e.g., the depth at which it was found, the style of the border, and, so far as can be judged, its meaning), then there are various partial readings which have occurred to me. Is it possible that we have in the first and second lines DIS . MANIBVS EGNATIVS or . . . V . A N . I . M . I I I . S . EGNATIVS? The third line is curious. It almost suggests that the abbreviations TESSEL and STRAT. (for *stratum*) had been used; but why the last named word should occur instead of *pavimentum* is strange. But of course this may by no means be the

* Ed. Buchon, Paris, 1825; tom. xii., p. 224. Jones's translation, London, 1839; p. 460.

reading. Again the last four letters of the inscription seem very like a well-known Roman abbreviation generally found in the same position, i.e., D.S.P.D., or, expanded, *de sua pecunia dedit*.

In Messrs. Mowlem's copy of the inscription the letter before G in the second line is given as T, and that after A, in the same line, as a ligulate TI, the I being formed by the upward prolongation of the perpendicular stroke.

I am in hopes that by putting this inscription on record (for, apparently, if I had not done so, all trace of it would soon be lost) the attention of epigraphists may be drawn to it, and that other suggested readings may be given. If it be not Roman, it is difficult to say what it is. There appears to be nothing Christian about it.

But what are the "City Fathers" about, when so interesting an antique is allowed to be removed, and to perish in the removal?

W. THOMPSON WATKIN.

A MIS-READ ROMAN INSCRIPTION FROM HUNGARY.

—New College, Oxford: Aug. 4, 1887.

The *Journal of the British Archaeological Association*, xl., 193, contains an inscription from the Danube, near Orsova, which is given incorrectly. It is quoted from Paget's *Hungary* (ii., p. 117); but a reference to *C.I.L.*, iii., 1698, will show that Paget misread TI CAESARE AVG. F into TR. CAESARE AVS. The writer in the *Journal* attributes the inscription to Trajan (whose name, however, is not usually abbreviated into TR.), but the correct text shows that it is much earlier.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

THE Clarendon Press will publish shortly a catalogue of the Mohammedan coins in the Bodleian library, compiled by Mr. Stanley Lane-Poole.

THE "grand prix biennial" of 20,000 frs. (£800), which is allotted in turn to each of the five sections that together make up the Institut de France, has been awarded this year by the Académie des Beaux-Arts to M. Antonin Mercié, the sculptor, in recognition of his "Tomb of Louis Philippe," exhibited at last year's Salon. The previous awards in this section were to M. Félicien David and M. Chapu.

WE have received from the Autotype Company five autotypes after pictures by Mr. Holman Hunt, lent for the purpose of reproduction by the owners. They comprise the famous scene from the "Two Gentlemen of Verona," "The Christian Priest rescued by a British Family from the Druids," "The Awakened Conscience," "The Tuscan Girl with the Dove on her Shoulder," and "Rienzi vowing Vengeance for the Death of his Brother." We miss, indeed, the clear, gem-like colouring; but we have everything else—the resolute accuracy and thoroughness of drawing, the unflinching adherence to nature, the dramatic vigour of gesture and expression, the rejection of everything conventional in type and feeling, indeed all those qualities which distinguish the Pre-Raphaelites, and especially Mr. Holman Hunt. If they did not convert the world to their creed, moral or technical, they did much to regenerate art by inspiring artists with the spirit of sincerity, by provoking them to a more careful and humble study of nature, and by creating contempt for all that was mean, conventional, or false. As specimens of successful reproduction from the pictures themselves these autotypes can scarcely be excelled,

and as illustrating a noble and fruitful art-movement in England they are worthy of a place in the portfolios of all students of English art.

MUSIC.

MUSICAL PUBLICATIONS.

J. G. Kastner. By Hermann Ludwig. (Breitkopf u. Härtel.) The three volumes—or to be quite correct, the first part and the two halves of the second part—of which this work consists, number over twelve hundred pages. True, the type is large and the margin wide, but there is nevertheless plenty to read. From the size and elegant manner in which the volumes are got up, and further, from the portraits, the facsimile letters, the musical extracts, &c., one would expect to find that Kastner was no common hero. The life and art-work of this highly-esteemed musician could certainly be put into smaller compass; but Herr Ludwig either had not time, or, more probably, had no intention, to write a short book. An introduction of fifty-five pages on the *Nationalité morale* and *Nationalité politique* of Alsace; the home of Kastner; a "Glance at Paris" in the year 1835, filling sixty-nine pages; a mass of details, interesting, no doubt, to the composer's family and friends, but of little importance to the world at large—by such means is the work unduly prolonged. Not but that very often the subject-matter is in itself extremely attractive and well displayed by the writer, as for example in the above-mentioned "Glance at Paris"; but such digressions are only permissible in the case of stars of the first magnitude. Dr. Spitta, in his *Life of Bach*, Otto Jahn, in his *Life of Mozart*, each was more than justified in introducing matter not directly connected with the lives of those musicians. George Kastner was born of humble parents at Strassburg in 1810. At an early age he showed a love and talent for music. His parents wished him to devote himself to theology, but music gained the upper hand; and in 1835 a sum of money was given to him by the city of Strassburg, enabling him to study at Paris. There Reicha, the famous teacher and author of a treatise on composition, recognised his talent, and gave him considerable help. Kastner waited for some time for a letter of introduction to the great man. The promise, however, was not fulfilled. So Kastner, with a score of one of the operas which he had written at Strassburg under his arm, called on Reicha, who was in the act of being shaved. The interview is graphically described. By the advice of Reicha, Kastner wrote a work on instrumentation, which was accepted by Cherubini at the Conservatoire. It was also approved of by Meyerbeer, Paer, Cherubini and Berlioz. The young musician thus soon became a man of note. Cherubini, indeed, discovering a fault in one of his own early scores, is related to have said: "If at that time I had known the *Traité d'Instrumentation* of Kastner, I should not have made that mistake." In 1839 Kastner published a *Cours d'Instrumentation*, full of practical hints and of examples from the classic and modern composers. It is sufficient to say that it was praised by Berlioz. To this work, and to a "Supplément" published in 1844, Berlioz, indeed, is said to have been much indebted in preparing his treatise on orchestration. According to our author, when Kastner used to go and see him in his study, Berlioz would point to Kastner's books lying open on the table saying: "Vous voyez, mon cher Kastner, je vous ai là, et vous me servez beaucoup." If this be true, we fancy Berlioz in his preface would have acknowledged his obligation. The only time Kastner's treatise is noticed is in speaking of the Pavillon Chinois and other curious instruments. "We refer," says Berlioz,

"those of our readers curious to know more of them to M. Kastner's excellent treatise." The production of a comic opera by Kastner in 1841 was the cause of temporary estrangement between these two men. In a letter to Schilling the composer complains that Berlioz did everything to prevent the success of the work, and even spoke against the music before he had heard a note of it. It is difficult to know how far this was the case. Probably some expressions of Berlioz, not altogether favourable with regard to Kastner as a composer, got repeated, and of course exaggerated. It is now too late to discover the origin of the quarrel. Both the men concerned in it are dead; and it would have been better to have said nothing about it. It is not only the letter to Schilling, but also the statement of Herr Ludwig to which we refer. Our author writes about Berlioz's conduct; yet so far as we can make out he is not an independent witness, but merely echoes Kastner's words. In 1852 Kastner published the first of a series of works entitled *Livres-Partitions*. It is entitled "Les Danses des Morts." The monuments of antiquity and of the middle ages; ancient music and musical instruments; dances—everything, in fact, relating to the matter is treated in a manner which shows considerable research. Humboldt, in writing to the author, spoke of it as "votre savant et magnifique ouvrage." Victor Cousin also wrote about it in terms of the highest praise. The work, as the title suggests, is not purely literary. At the end is the score of a tone-poem entitled "La danse macabre" for orchestra and choir. The orchestration is very elaborate; but of the music it appears, so far as we may judge of it from reading, to be skilfully constructed rather than imaginatively conceived. His next work was "La Harpe d'Eole et la Musique Cosmique." In a fanciful tone-poem the sounds of an Aeolian harp are imitated by means of harmonic notes from muted strings, including the double-bass. In his "Voix de Paris" he gives musical examples of street cries from the time of the middle ages. The symphony into which these cries are introduced is a curious specimen of humouristic music. Kastner wrote besides treatises of various instruments, and contributed articles to the *Gazette Musicale*, and to Alsatian and other papers. In 1840 Schumann sent him a letter, thanking him for the sketch of his (Schumann's) life, which Kastner had prepared for the *Gazette Musicale*. Kastner died in 1856. The history of his life teaches how much may be accomplished by industry and great patience.

Studies in Musical History. By Louis S. Davis. (Knickerbocker Press.) It would be absurd to ignore the services which the Christian Church has rendered to music; but our author surely goes beyond the mark in asserting that the "larger number of our greatest musicians have come to us through the doors of the sanctuary." One can scarcely say that of Haydn, Mozart, and Beethoven, and only in a forced sense of Bach and Handel. Mr. Davis's tendency to exaggerate is, however, well shown in his statement that "the Christian Church has been the guide and schoolmaster of Europe for upwards [sic] of two thousand years." His chapter on "The First Christian Hymn" is not a study, but a rhapsody. In the chapter on the "Transition Period" our author ignores Coussemacher's discoveries. He mentions only one Franco, and has nothing to say about the early French school which paved the way for that of the Netherlands. Some of the "Studies" are agreeably written, though nowhere very deep. The one on the "Mass" is decidedly superficial. Two of the most attractive chapters are those on "Folklore" and "The Common and Commonplace"; but these are not in any way musical studies. J. S. SHEDLOCK.